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ISSUE 90

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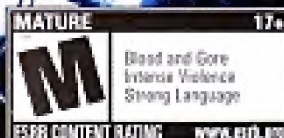
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FEATURES

28 THE MODELS OF
REVENGE OF THE SITH, PART I

By Frank Parisi

The first of a three-part series in which Brian Germond, head of ILM's Model Shop for Episodes II and III, details how the worlds of *Revenge of the Sith* were brought to life. This issue, Germond shows how he and his team helped build Kashyyyk.

34 ALIENS OF EPISODE III

By Daniel Wallace

Insider speaks with various concept artists and sculptors about how they created the Utapauans, Mustafarians, and Polis Massans, featuring concept art and behind-the-scenes images supplemented with in-universe origins of each species.

44 SPACEBALLS: THE ARTICLE

By David Maddox and Rich Handley

2006 marks the 19th anniversary of *Spaceballs: The Movie* (no, that's not a typo) and *Insider* catches up with many of the film's actors to get their recollections of working on the most madcap *Star Wars* "fan film" of all.

60 COOL TROOPER: THE STAR WARS ART
OF NATHAN CABRERA

By Bonnie Burton

Nathan Cabrera's life-sized Tusken Raider and Stormtrooper Chick sculptures will re-define the way you look at your favorite *Star Wars* icons.



34



DEPARTMENTS

8 SKYWALKING

Fan Film Awards and *Star Wars* Collectibles from Spain

20 JEDI LIBRARY

Sculpting a Galaxy

24 DRAWN BY THE FORCE

The *Dark Times* are here

26 JABBA'S COLLECTION

Royal Guard statue

42 TECHNICAL READOUT

Luke's landspeeder

52 ASK THE MASTER

Energy shields explained

56 SCOUTING THE GALAXY

Rebelscum origins

64 BEST OF HYPERSPACE

Rancho Obi-Wan

68 BANTHA TRACKS

The summer of *Star Wars*

Cover artwork by Daniel Scott Gabriel Murray

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28



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Future Visionaries

What do Sand People look like under their head wrappings? Is tearing arms from sockets a traditional Wookiee martial arts technique? Did the Ewoks, having displayed a predilection for human meat, eat their stormtrooper captives? When I was a kid, these were the pressing questions my nascent mind struggled to answer. In fact, I was obsessed with Jawas and Sand People, and would drive myself looney tunes imagining their culture, societies, and ways of life. Embarrassing stories were scribbled into notebooks, epic action-figure sagas were played out on my bedroom floor, heated debates were waged with playfellows in the sandbox. Yet somehow it all led me to where I am right now, writing these words in a climate-controlled office a week past my deadline.

Verily, part of what distinguishes the *Star Wars* movies from all other genre films is the sheer number of extraterrestrials onscreen at any given moment. From the alleys of Mos Eisley to the underbelly of Coruscant, they stroll down corridors, crouch over toxic beverages at galactic watering holes, and scurry along city streets. In short, they're everywhere. As a result, the worlds in which they dwell feel rich, culturally diverse, and completely natural. Of course talking squids fly spaceships, midgets with magma eyes sell droids, and little pig men walk around Bespin toting briefcases.

Watching this, the mind can't help but to revel in the staggering amount of back-story possibilities, evidenced by the overwhelming quantity of Expanded Universe literature out there. Even more compelling are those stories that have fueled the imaginations of the sculptors, designers, and concept artists who brought them to life. People like Ryan Church, Erik Tiemens, Mike Murnane, Iain McCaig, Derek Thompson, and Sang Jun Lee, who followed in the tradition of legendary concept pioneers like Ralph McQuarrie, Stuart Freeborn, Phil Tippett, and Rick Baker, and without whose mind-bending designs the *Star Wars* galaxy would not be as enthralling as it is.

Perhaps most interesting is how they and others use their own life experiences as the raw materials out of which to construct their creative endeavors. Take a look at the graphic novel, *Star Wars Visionaries*, in particular "Wat Tambor and the Quest for the Sacred Eye of the Albino Cyclops" by Mike Mumane (see "Aliens of Episode III," pg. 34). Inspired by a gnarly paintball injury to Mike's right eye, the story's phantasmagoric visuals, idiosyncratic narrative, and mythic underpinnings interact with a personal, perhaps traumatizing, event to produce one of the freshest *Star Wars* stories out there. Or take Nathan Cabrera ("Cool Trooper," pg. 60), who used the financial challenges rising petrol prices posed to his business and a childhood spent devouring *Fangoria* magazine as creative springboards for his insanely cool and thought provoking *Star Wars*-inspired sculptures. There's also Brian Gernand ("The Models of *Revenge of the Sith*, Part I," pg. 28), who was able to extrapolate childhood days putting together hobby kits into a career constructing parts of planets such as Kashyyyk, Utapau, and Mustafar.

One of the biggest perks about editing *Insider* is getting to peek inside creative minds that, to me—someone who can't even draw a properly proportioned stick figure or put LEGO bricks together without winding up with bleeding fingers—dwell in zones comprised of straight-up magic. Having the opportunity to talk to Gernand, a master of his craft, about building the worlds of Episode III was one of the most enlightening conversations I've had in recent memory. I walked away from it feeling like I had gained a bit of understanding about a lot more things than just a movie. I imagine Daniel Wallace felt like that after every interview he conducted for this issue's "Aliens" feature as well.

Another big perk is that both he and I and the rest of our contributors have the opportunity to share some of what we've gleaned with you readers. And if there's one thing I'd love to see happen while working on this magazine, it's this: somewhere out there a kid—maybe even you—after reading one of these articles, will say to him or herself, "I want to do that. I can do that"—and one day, does. Yep, helping provide that creative impetus would be just about the coolest thing I can think of.

Because, you know, you really can. No lie there, partners.

So hop to it, little dudes, and make your ol' editor proud—you're the future visionaries.

Frank Parisi, Editor

STAR WARS INSIDER

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Only the Good Die Young

ENOUGH WITH THE BAD GUYS, ALREADY!

Hey, thanks for the great magazine. I love reading every issue. But recently I've been noticing that there is a whole lot of talk about the Sith and not much talk about the good guys. I'm a big fan of what the Jedi Order represents: serving, defending, and upholding the laws of the Republic. Justice is a seemingly lost idea these days among most people.

So many enjoy the Sith that it's a little disturbing to me. I'd like to make sure that my vote goes to the Jedi Order in its quest for doing the right thing. Making the galaxy safe again is a noble endeavor, but the place they should have been looking was much closer than they could have imagined. They were led down a path to destruction mostly because they were too busy serving others and trying to root out evil everywhere.

So I hope that in the future we can have some more "good guy" stuff to read about. I don't mind a little Sith, but not only Sith.

By the way, we refer to the emperor (yes, lower case) as "emperor Smellpatine" around here! Take care!

—Mark Smith, Bellingham WA

What are you talking about, Mark? We've done plenty of articles about the galaxy's finest. Take last issue's "Underworld" article, for instance, in which we detailed the galaxy's most nefarious smugglers, crime syndicates, and...oh...heh heh. Ah! What about Daniel Wallace's "Casualty Report: Order 66" from Issue 87? The entire article was devoted to the best and brightest of the Jedi Order and how they...umm...all died....



ROAD RAGE

Loved your last issue—especially the pictures of Sith-themed license plates. I'm sorry I didn't see any from your fans up here in the great white north, eh? What do you think of this one? Keep up the great work! Darth Vader kicks butt!

May The Force Be With You!

—Mark Strickland, Via Email

AT LEAST ONE OF US CAN SLEEP EASIER

With regard to two of the questions in the letter column under the heading, "Questions About Star Wars To Keep You Awake at Night."

Darth Vader makes the comment, "There'll be no one to stop us this time." To whom does he refer? I see two possibilities. Number one: The Jedi. Although they were not successful in stopping the Empire from forming, they certainly tried.

Number two: Some unknown party—maybe an early version of the Rebel Alliance—in the 20 years between Episodes III and IV. Consider the fact that the Death Star was under construction in Episode III and was just being finished nearly 20 years later in Episode IV. And yet 20 years did not pass between Episodes IV and VI, when a second, even larger Death Star was nearing completion.

Regarding the question, "Why didn't Owen and Baro recognize C-3PO in Episode IV?" Again, there are several possibilities. The last time they had seen C-3PO, he still had his pewter-colored coverings. The next time around he was gold. Now, it's reasonable to assume that there may be more than one droid in the galaxy with the designation of "C-3PO." There's probably more than one person named George Lucas on the planet.

But let's say that's a bit of a stretch. We know, or can infer, that Owen had some knowledge of what befell Anakin and did not want Luke getting anywhere near the life that Anakin led. I'm inclined to think here that a plausible argument could be made that Owen did recognize C-3PO, and possibly R2-D2, but he realized that C-3PO didn't recognize him and was not about to reveal anything that might send Luke down the same path of his father. Just my theories.

—Thomas Wheeler, Tucson, AZ

Well, Thomas, you've certainly thought about these quite a bit. These sound like solid explanations to us, particularly the second theory pertaining to the Vader quote. Not only does it explain Vader's statement, but it also clears up the debate as to why it took so much longer to build the first Death Star than the second.

Now, without further ado, here's a few more to fuel the fires of conjecture.

QUESTIONS ABOUT STAR WARS TO KEEP YOU AWAKE AT NIGHT

Why do a Jawa's eyes glow?

—Anonymous, Via Email

In the Obi-Wan Kenobi vs. Darth Vader duel in Episode III, where did Vader's limbs go after Obi-Wan cut them off?

—Avin Lee, Via Internet

When is someone going to put out a Jedi/Sith Apprentice Work-Out Video?

—Brian Hagerstrand, Via Internet



ULTIMATE EDITION, MY FOOT

Not too long before *Revenge of the Sith* made its debut, I remember *Access Hollywood* or one of those shows reported that George Lucas was shooting scenes to include in a future version of *A New Hope*. Later, I read on various blogs that Mr. Lucas was planning on releasing *Ultimate Editions* of the original trilogy in 2007. Are these sources mistaken, or are we fans in for some serious love in 2007? After seeing *Revenge of the Sith*, there are several scenes that I really think should be in *A New Hope* to help connect the two trilogies: Palpatine disbanding the Senate, the last moments of Bail Organa's life before Alderaan is blown to smithereens, and Vader being picked up by a Star Destroyer at the end of the film and then learning the identity of the pilot who destroyed the Death Star (via the Emperor's hologram).

—Ken Michie, Via Internet

We heard those rumors, too, but that's all they were—rumors. While you are indeed due for all kinds of Lucasfilm lovin' for Star Wars' 30th Anniversary next year, there are no plans to insert shots of Jimmy Smits screaming in horror before Alderaan gets annihilated, Palpatine telling all of his Senator friends to go home and do something useful with their lives, or Aunt Beru milking blue cows.



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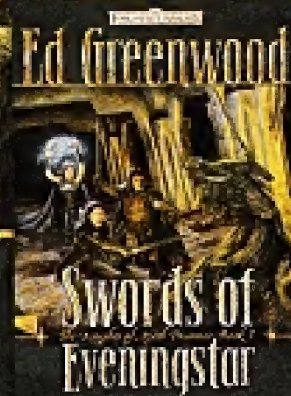
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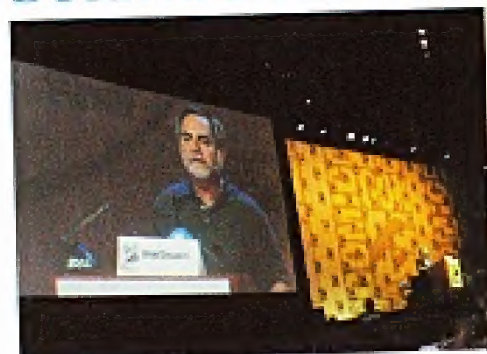
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Star Wars Rules Comic-Con

STAR WARS LETHAL ALLIANCE ANNOUNCED FOR NINTENDO DS AND SONY PSP

STEVE SANSWEET TALKS SAGA'S FUTURE DURING STAR WARS SPECTACULAR



Steve Sansweet dishes out the goods at SDCC 2006

San Diego Comic-Con International 2006 was another blockbuster on the entertainment scale, with plenty of sights and news for Star Wars fans.

Friday, May 21 was designated *Star Wars Day*. In addition to the fifth-annual *Star Wars Fan Film Awards* (see the article on page 10) there were appearances by actors from all six *Star Wars* films and panels hosted by Hasbro, Del Rey, and Dark Horse Comics, not to mention throngs of fans and licensees. The main event, Lucasfilm's *Star Wars Spectacular*, was held in front of a crowd that equaled last year's 8,500. Stormtroopers patrolled the aisles before the presentation, passing out "Han Shoots First" buttons, and contributing to the buzz and anticipation.

Steve Sansweet, head of Fan Relations for Lucasfilm, took the stage and spoke of the history of *Star Wars* at the San Diego Comic-Con. Thirty years ago, approximately 100 people were at the first *Star Wars* SDCC presentation. The vendor tables sold Super 8 films and the *Star Wars* table had posters illustrated by Howard

Chaykin. These posters sold for only \$1.75 back then, but now these same posters can fetch upwards of \$600.

The crowd enthusiastically cheered when Sansweet next announced that, as he'd promised years ago, *Star Wars Celebration IV* would be coming to the West Coast—Los Angeles to be precise—from May 24 to 27, 2007. Sansweet also announced the first official *Star Wars Celebration Europe*, to be held in London in July 2007.

According to Sansweet, the live-action *Star Wars* TV series will arrive "later this decade," while the animated series, slated for 2008, will take place late in the Clone Wars, between *Attack of the Clones* and *Revenge of the Sith*. Sansweet assured fans that George Lucas' vision is being captured—with every episode being essentially a short animated movie—and that scripts have already been completed and approved. Though no footage was ready to be shown, Sansweet promised to have something for fans to feast their eyes on at *Celebration IV*.

Generating quite a bit of excitement was the announcement that *Star Wars* would be featured in the 2007 New Years Tournament of Roses Parade, with over 200 501st stormtroopers from around the world marching and representing a galaxy far, far away. The 30th Anniversary logo was debuted, while previews of *LEGO Star Wars II: The Original Trilogy*, the soon-to-be-titled *Star Wars* next generation video game (which bridges Episodes III and IV), and the new Indiana Jones game were shown.

—Story and photos by John Mulder

LUCASARTS AND FREE RADICAL DESIGN PARTNER TO CREATE NEW NEXT-GENERATION GAME

LucasArts and Free Radical Design announced their plans to co-develop a new video game for next-generation consoles, the details of which will be forthcoming. One of the leading UK game developers, Free Radical Design is responsible for the critically lauded *TimeSplitters* games and was designated one of the UK's fastest growing technology companies by the Sunday Times Microsoft Tech Track 100.

According to Peter Hirschmann, Vice President of Product Development at LucasArts, "Free Radical has always been about titles with great gameplay and innovative design. In the battle for videogame quality, these guys are at the front of the line. This team's pedigree is one of the best in the business." Stay tuned for more info as it becomes available.

DEL REY ASKS FANS TO NAME THE NEXT SITH LORD

Besides being the ultimate bad guys, Vader, Sidious, Maul, and Bane have another thing in common: they all had to go through the ritual of shunning their identities to solidify their allegiance to the Sith order. A pivotal point in the career of any self-respecting

Sith Lord is the adoption of his or her Darth title. If you've been reading the *Legacy of the Force* series of novels (and if not, why haven't you?) then you know that—SPOILER ALERT—Jacen Solo is turning toward the dark side of the Force. The young Sith Lord is about to take the most definitive of steps by adopting a Darth moniker and Del Rey is sponsoring a contest in which readers get to choose the name of the newest Sith Lord in the *Star Wars* saga. Is it us, or is that pretty sweet? Details for the contest can be found at www.darthwho.com.





STAR WARS LETHAL ALLIANCE ANNOUNCED FOR THE NINTENDO DS AND SONY PLAYSTATION PORTABLE

Video game publisher Ubisoft announced that it is in the process of making a new *Star Wars* game slated for release in December for the Nintendo DS and Sony PlayStation Portable system (PSP). In *Star Wars: Lethal Alliance*, players assume the roles of Twi'lek Rianna Saren and her security droid, Zeeo, in an adventure that takes place between *Revenge of the Sith* and *A New Hope*. Recruited by the burgeoning Rebel Alliance

to locate the plans for the Imperial Death Star, you'll jaunt throughout the galaxy and infiltrate Imperial strongholds from the streets of Mos Eisley and skyscrapers of Coruscant to little or never-before-seen worlds such as Alderaan, Despayre, and Danuta.

The first *Star Wars* game to be developed exclusively for the portable systems, *Lethal Alliance* will showcase innovative collaborative gameplay as players combine Rianna's acrobatics and weaponry with Zeeo's defensive and technological capabilities. The game will meld action with covert stealth and infiltration mis-

sions, and you can expect to encounter iconic *Star Wars* characters from both the films and the EU including Princess Leia, Darth Vader, Kyle Katarn, and Boba Fett, to name a few.

Star Wars: Lethal Alliance



LUCASFILM ANIMATION SINGAPORE ANNOUNCES NEW HANDHELD GAMES AND DIGITAL ARTIST GROUPS

Lucasfilm Animation Singapore recently expanded to incorporate a newly formed Handheld Games Group to work with LucasArts in the United States, as well as a Digital Artists Group to work alongside Industrial Light & Magic on visual effects work. Recruitment and hiring for both groups is well under way, and the company, which opened its doors in October 2005, attracted additional talent at CG Overdrive, held in Singapore in July.

"We're thrilled to be expanding already on the work being created at our Singapore studio," said Christian Kubsch, General Manager of Lucasfilm Animation Singapore. "We've already hired more than 60 employees from 20 different countries for our animated television series. The new hiring effort for our Handheld Games Group and Digital Artists Group will expand our palette of talent even further and allows us to work with our colleagues in the U.S. at LucasArts and ILM. It's a very exciting time."

DUSTIN ROBERTS: GENTLEMAN, SCHOLAR, AND NEW STAR WARS FAN CLUB PRESIDENT



Die-hard *Star Wars* fan and R2-D2 devotee Dustin Roberts was recently named the new President of Replicore: The Official *Star Wars* Fan Club, as a result of a contest run by IDG Entertainment, publisher of *Star Wars Insider*. "Excitement. Then disbelief," says Roberts describing his reaction when he heard the news. "Then more excitement. Then some more disbelief, and finally 'Woo hoo!'"

An active member of the *Star Wars* fan community, Roberts does a lot of work with the Ohio *Star Wars* Collector Club, as well as providing content for a number of *Star Wars* fan sites including Replicore.com and TheForce.net. "I like getting to know the other fans who are in the community and who are just as passionate as I am about the films and collecting," he says. In addition to his responsibilities as the new president, Roberts has been enjoying some perks as well. He was flown out to the San Diego Comic-Con on behalf of the *Star Wars* Fan Club and will receive a guest editor position for an upcoming issue of *Insider*. Asked what about *Star Wars* has held his interest over the years, Roberts says, "It's a timeless tale of good guys

with droids versus bad guys with droids. There are little aliens that collect droids and use space stations with hopping droids. Oh, and there's a Flot guy named R2-D2 in it as well."

"We're very excited that the next president of The Official *Star Wars* Fan Club is a long-time, passionate *Star Wars* fan who has taken part in fan activities on a local, national, and even a worldwide level through the Internet," said head of Fan Relations, Steve Sansweet. "We look forward to working with Dustin to help improve the fan experience even more as we celebrate the 30th Anniversary of our favorite saga."

Asked how he wants to serve the *Star Wars* community as Fan Club president, Roberts says, "I prefer a light white wine sauce with sautéed mushrooms." Despite his light-hearted manner, Roberts expressed serious and heartfelt appreciation for the people who helped him along his road to victory. "I'd like to thank all the fans who lent me their support in the contest. I'd also like to thank Philip Weir for urging me to enter Chris Hobbes for the graphical support, and Jay Shepard for his joyful and wisdom. Thanks everyone! May the Force be with you!" ☺

Fan Filmmakers

INSIDER CHECKS OUT THE 2006 STAR WARS FAN FILM AWARDS AND HASBRO-U.K. STAR WARS MINI-MOVIES AWARDS, AND TALKS WITH THIS YEAR'S WINNING FILMMAKERS.

PITCHING FELUX: THE 2006 STAR WARS FAN FILM AWARDS

By David Maddox

Nearly 4,000 fans in Ballroom 20 at the San Diego Convention Center braved a non-functioning air conditioning system on July 20 to see who would win the 2006 Star Wars Fan Film Awards. Now in its fifth year, the SWFFA contest is hosted by Atom Films in partnership with Lucasfilm Ltd. to honor the best fan-made Star Wars parody, animated, and other short films.

This year a total of 10 films became finalists competing for five separate awards. Hosted by Steve Sansweet, Lucasfilm's head of Fan Relations, the awards ceremony was held during San Diego Comic-Con International. William Grammer's *Blue Milk* won Best Commercial Parody, the winner of Best Comedy was Brian Silva's *Sith'd*, and the Spirit of Fandom Award was claimed by Michael Q. Yowlian's *Memoirs of a Padawan*. This left the Audience Choice and the coveted George Lucas Selects award, which, as the name implies, is picked by George Lucas and includes a \$2,000 cash prize.

Virginia filmmaker Shane Felux received the Audience Choice award, selected by fans who voted on Atom Films' website, for *Pitching Lucas*, a barbed and polished fantasy about television execs giving Lucas ideas for the upcoming Star Wars television series. However, when the attempt to screen the film encountered "technical complications," it was decided to announce the George Lucas Selects award. Lucas appeared on screen and awarded the trophy to...none other than *Pitching Lucas*! No "technical complications" as Felux found himself the recipient of the top two awards—the first in SWFFA history—and more than a bit of prestige. When he discovered he'd won two awards, Felux, who saw the original Star Wars in the theater at age six, admits, "I was stunned. I didn't think it was possible."

"Star Wars affects everyone from every walk of life...whether you love it or you hate it, it affects you," the filmmaker says. "That's what I want to do, make magic like that." Acting since age eight, Felux went to Southwest Texas State University to study that craft as well as that of directing. He never officially took filmmaking courses, choosing instead to follow other filmmakers and learn by experimenting. Originally, Felux hoped to enter the 2002 Fan Film Awards

and began work on a film that would continue to grow and grow, eventually becoming *Star Wars: Revelations*, which he completed three years later. Felux credits Atom Films with inspiring the film in the first place.

Felux's idea for *Pitching Lucas* came when he heard news of the upcoming Star Wars TV series. It's no secret that Lucas and the Hollywood studio

When dealing with a large cast and crew, people wear out as the hours tick by. The entire shoot time was four days, with a total working time of 42 hours. Felux, a big fan of preproduction, tried to plan everything well in advance so he'd be ready for any problems that arose. Overall, he admits "[There were] no horror stories. I'm sorry—I mean glad—to say."



system don't particularly see eye to eye, so Felux thought, "What if I throw [TV executives] into the world of Lucas?" The film spoofs the industry and the notion that everyone in Hollywood is a "born genius." The TV show parodies in the film were modeled after Felux's favorite shows from the 1970s, fitting into the original Star Wars time frame.

Felux was fortunate that the only difficulties his production faced were time and energy.

Felux's mantra has always been, "You don't ask, you don't get." As advice to aspiring filmmakers, he offers, "Don't let anyone tell you that you can't go out and make your film, even if it's terrible."

To see all of the 2006 finalists and films from past years, go to:

<http://starwars.atomfilms.com>.

THE 2006 ARTOOS AWARDS CEREMONY

By Mark Newbold

The National Exhibition Centre in Birmingham, England, was the location of the first-ever U.K. Star Wars Mini Movies Award Ceremony, dubbed the Artoos, on Aug. 13. The Hasbro-sponsored fan film contest, launched via the official Hasbro U.K. site, gave British fans the chance to make five-minute Star Wars mini movies using Hasbro Star Wars action figures. Winners in all categories received cash prizes plus an assortment of Star Wars toys.

Hosted by Red Dwarf actor Danny John Jules and master of ceremonies Lee Singleton, the first category at the ceremony was Best Storyline: Padawan category (15 years and younger). The winner was Honey, I Shrunk Star Wars by Toby Manhire. In the Jedi (16 years and older) category, Lucas Paradox by John Meins brought home the prize.

Next up was Best Creativity, won by Ben Crane for Star Wars: The Ultimate Mission in the Padawan category; the Jedi award went to Michael Dobbin and Peter Kambasis for Carbon Freezing Sequence, which faithfully re-created the famous scene from The Empire Strikes Back. The final category, Best Use of Characters, was as closely contested as the others. In the Padawan section, the victor was Happy Birthday Emperor by Nathan Hussein, and in the Jedi section, The Phantom Medalists by Dan Mason snatched the prize.

The final award of the ceremony was the Overall Best Movie. Lee Singleton opened the remaining envelope and announced the winner: Dan Mason for The Phantom Medalists. The movie shows the effects upon the Star Wars galaxy of Chewbacca not receiving his medal for the Battle of Yavin, and the effect it would have on other equally deserving characters, including the "gork" droid. Dan bounded up to the stage as the cameras flashed and he enjoyed his victory, posing with his fellow winners as the awards ended.

Star Wars Insider: How did you feel when you stepped up to grab the awards?

Dan Mason: Relieved! I put a huge amount of work into the film. I wrote, produced, directed, did the voices, did the sound, built the set and made the deal it was a labor of love, of course. I really enjoyed combining my creative skills with my knowledge and love of Star Wars. Even so, it still felt great to know that fellow Star Wars fans had enjoyed the film, and that my time had been well spent.

SWI: What was the inspiration behind The Phantom Medalists?

DM: I wanted to do something that was funny but also stayed true to the characters and spirit of the original trilogy. Also, being a massive Star Wars nerd, I wanted to try and be a bit clever with some of the more incidental characters or moments in the saga. The Star Wars movies are so rich in detail and ideas, that there's loads to explore. Finally, I wanted to see if I could do a good job of writing for C-3PO. He's one of my favorite characters, so I made him the star of the show for once.

SWI: You do voice work, writing, and broadcasting. What's next for you?

DM: Good question! What with the filmmaking as well. I do a bit of everything really! I think The Phantom Medalists is going to be picked up by Atom Films—they've expressed an interest in doing a sequel. I've got a few ideas for possible sequels as well.



A delighted Dan Mason holds the top prize as Lord Vader awaits...



(From left to right) Toby Manhire, Ben Crane, Dan Mason and Nathan Hussein receive their Artoo Awards.



Our generous hosts, the Hasbro U.K. Team. (From left to right) Keith, Onur, Lee, Gareth, Stephanie and James.

Photography: Adrian Peelman

Refresher Reading

20 THINGS YOU DIDN'T KNOW ABOUT THE TANTIVE IV

By Pablo Hidalgo

1. The *Tantive IV* began as a Corellian Engineering Corvette CR70, a multipurpose vessel built at the Corellian Engineering shipyards and ordered by Queen Mazicia Organa to serve as consular vessel for Senator Agrippa Aldite.
2. It was first commissioned as the *Star of Alderaan* under Captain Jeremoch Colton.
3. The vessel served the House of Alderaan, yet was not afforded status as a royal vessel. This allowed for the future addition of weaponry and other defensive systems, a prescient move by Queen Mazicia, who foresaw the day when her family would be pressed into more dangerous duties.
4. It was renamed the *Tantive IV* when Bail Organa ascended to the position of Viceroy and attained the elected title of Senatorial representative, taking the *Tantive IV* as his consular vessel of office. He named it in diplomatic tribute to visiting ambassadors from the Tantive system.
5. The fourth planet in the Tantive system is home to the Tantive Gallery of Progressive Arts, a sister gallery to Alderaan's own Aldera Museum of Modern Expression. A cultural exchange program of art and artists preceded the naming of the starship.
6. Master Petty Officer Carsa Metanae supervised the expansive refit of the *Tantive IV*. The addition of the standard Corellian Engineering Corporation "Vanguard c20" retrofit suite added considerable armor, sensor capacity, and weapon systems, bringing the ship in line with the weapons-laden CR90 model.

7. After the *Tantive IV*'s capture by the Star Destroyer *Devastator*, the Bureau of Ships and Services (BoSS) received a report from the Imperial survey vessel *Wide-Eyed* that it had intercepted a text-only distress signal.

8. The message began: PRIORITY DISTRESS ALERT: Captain R. Antilles, *Tantive IV*; House of Alderaan consular vessel. We have suffered catastrophic depressurization and hull damage as a result of superluminal collision with uncharted asteroidal body. Area is dense with debris and hazardous, but we require immediate assistance and medical attention. Advise strict anti-red protocols due to nearby stellar conditions.

9. Sixteen standard hours later, the *Wide-Eyed* reported visual confirmation of the *Tantive IV*'s wreckage and sensor-confirmation of all 85 dead crewmembers, including Senator Leia Organa.

10. It was not until nine years later, after the New Republic moved its capital to Coruscant, that the BoSS casefile on the *Tantive IV*'s destruction was officially closed, and the *Wide-Eyed*'s report was exposed as a complete fabrication.

11. The ship was named the *Tantive IV* in the NPR *Star Wars* radio drama in 1981. The name stems from the archaic British hunting call "tantivy," which means to gallop at full speed.

12. The term Corellian corvette was first introduced in 1987's *Star Wars Sourcebook* from West End Games. The ship's Corellian heritage was a nod to the behind-the-scenes ILM model, which was originally slated to be the Millennium Falcon.

13. In George Lucas' scripts and notes, this ship has been called a galactic cruiser, a Rebel star fighter, a Rebel blockade runner, and an Alderaan star cruiser.

14. To simulate footprints across the hull, Art Director Joe Johnston applied them to the model with a rubber eraser cut to resemble a tiny shoe. These were removed when the scale of the model was revised as it changed from the Falcon to Princess Leia's ship.

15. Original sketches and notes from ILM pegged the blockade runner's length at 48.5 meters, though this would be revised to 150 meters in later source material and again to 120 meters for Episode III.

16. The cylindrical modules on the ship's "shoulders" were originally intended to be escape pods on the Falcon. When the ship changed roles, they doubled as laser turrets.

17. The blockade runner model resurfaced for *Return of the Jedi* with extra side-saddle guns mounted on the ship's airlocks and cutaway detailing on its spine. These extras were removed when the ship was restored to its *A New Hope* state in 1993 for a museum tour.

18. Kenner considered adding a toy version of the blockade runner for its 1983 line of *Return of the Jedi* toys. It was to be for use with 3 1/2" figures, though the scale was purposely fudged to make the ship more affordable. It never made it beyond the prototype stage.

19. The Episode III version of the ship followed the proportions of an old ILM illustration of the blockade runner, not the actual model, necessitating the explanation of a lengthy retrofit to bridge both designs.

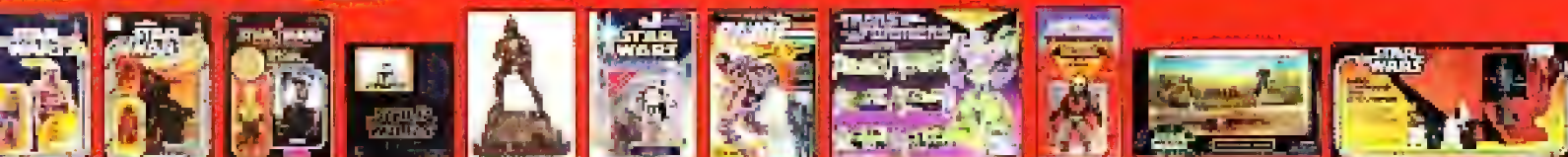
20. Much to the chagrin of trivia-minded fans, 1982's *The Jedi Master's Quikbook* contains a factual error regarding the blockade runner. The answer to question # 37 says that the ship has nine engines. It has 11. ☐



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Darth Vader	\$300.00	\$500.00
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Han Solo Large Head	\$400.00	\$1,400.00
Han Solo Small Head	\$350.00	\$750.00
Jawa	\$150.00	\$800.00
Lola	\$200.00	\$750.00
Luke	\$350.00	\$500.00
R2-D2	\$150.00	\$800.00
Stormtrooper	\$200.00	\$800.00
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Star Wars 20/21 Banks

	C-8	AFA 85
Boba Fett	\$650.00	\$2,800.00
Greedo	\$140.00	\$380.00
Luke X-Wing	\$125.00	\$350.00
Power Droid	\$110.00	\$350.00
R5-D4	\$190.00	\$350.00
Snaggletooth	\$125.00	\$350.00
Walrus Man	\$130.00	\$350.00

Empire Strikes Back

	C-8	AFA 85
4-LOM	\$120.00	\$400.00
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Luke Jedi Blue Saber	\$180.00	\$500.00
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Power of the Force

	C-8	AFA 85
Anakin Skywalker	\$1500	\$3000 (yellow)
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Biker Scout	\$100	\$300 (clear)
Darth Vader	\$100	\$300 (clear)
Han Solo Trenchcoat	\$350	\$750 (clear)
Luke Stormtrooper	\$150	\$500 (clear)
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	C-8	AFA 85
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1985 Grimlock	\$1000.00
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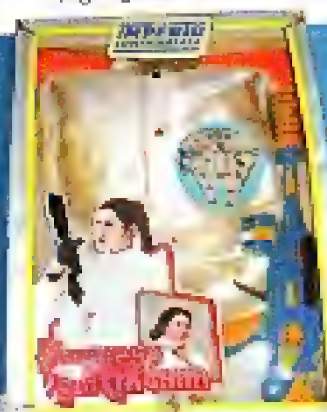
Star Wars International

Star Wars Reigns in Spain

A SAMPLING OF STAR WARS COLLECTIBLES FROM THE IBERIAN PENINSULA

By Gus Lopez

ONE of the big thrills of Star Wars collecting is discovering the diversity of items offered in different countries. Spain's country-specific licenses have enabled fans and collectors to find many unique products offered nowhere else. Let's take a look at some of them in this first installment of an ongoing series examining Star Wars goodness from around the globe.



Jordan produced a set of distinctive kids' costumes during the promotion for *The Empire Strikes Back* (called *El Imperio Conquistador* in Spanish). The Leia costume (left) bears some resemblance to the outfit worn by Carrie Fisher in the Hoth scenes, with matching details like the exterior thigh pads, although Fisher's costume lacked the cool Millennium Falcon chest emblem from the Japanese version. It's not clear what Jordan was thinking with the blue and orange blaster that came with the costume, but it looks like they borrowed a gun from a leftover 1930s Flash Gordon outfit.



Over the years, Spain has been one of the major sources of Star Wars food promotions. For *Revenge of the Sith*, Kellogg's went all out with cereal premiums and box sets, including R2-D2 and Darth Vader mugs in boxes illustrated with Kellogg's cereal brand characters. Kellogg's masterpiece, however, was the set of five different cereal packages bundled with R2-D2, C-3PO, and Darth Vader containers. Each of these massive boxes came with the large premium visible through a Jedi starfighter cockpit window and two 500g boxes of Chocos, Smacks, or Choco Krispies cereal. The R2-D2 bowl set (above) was the most elaborate as it came apart into multiple containers and spoons.



For the Star Wars convention held in Sitges in December 2004, the Official Spanish Fan Club created nine different character badges based on the *Clone Wars* cartoon series. The backs of these badges (above) showed all the logos from event sponsors.



While products from the *Droids* cartoon series were scarce in most of the world in the mid 1980s, a wide array of merchandising was offered in Spain by various publishers. One of the best pieces from this era is the *Droids* board game sold by Disney. The game is similar to other Star Wars board games, such as *Escape from Death Star*, where the outcome is determined by the spinner rather than any player's skill. The box features colorful art work from the series in a compact design, similar to Disney's line of *Droids* products.



Each country has its own collecting holy grails, and in Spain, four out of five dentists agree that top honors go to boxes of Colgate toothpaste bundled with *Return of the Jedi* action figures in 1983 (left). Few examples exist today, and, based on interest shown by action figure collectors, the first of these to ever hit a public auction will likely make a seller's day. However, even the most devoted collectors should probably avoid using 20-year-old toothpaste.

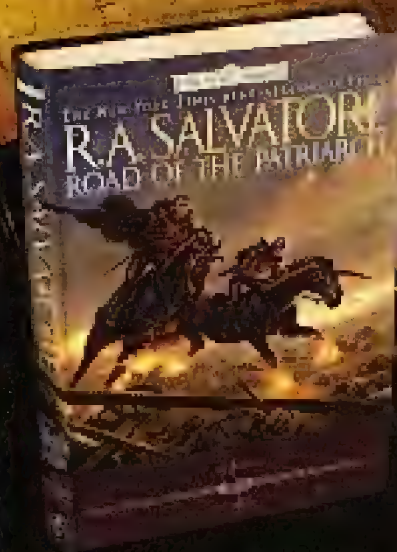
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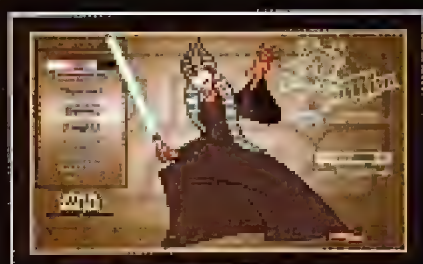
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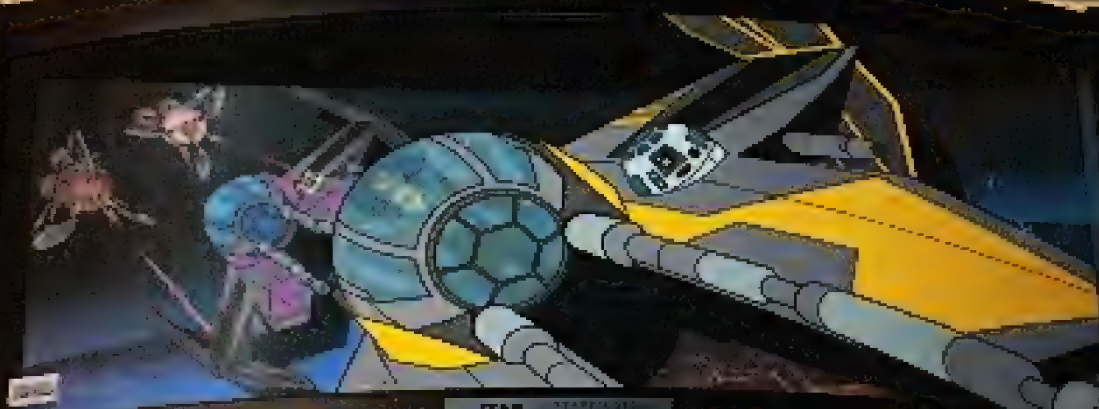
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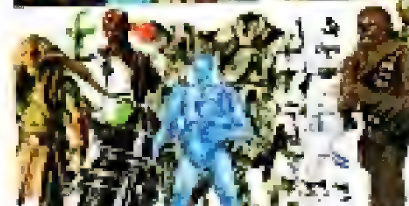
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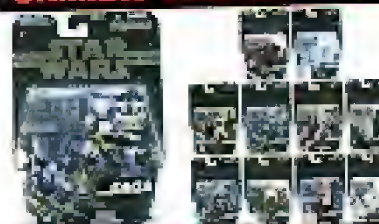
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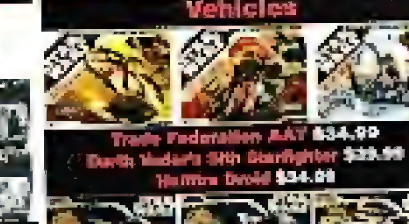
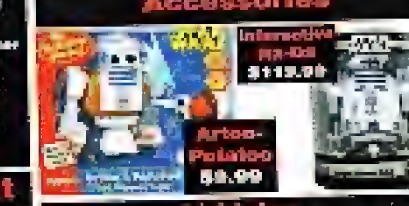
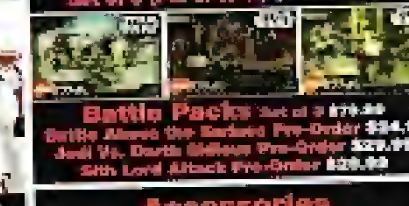
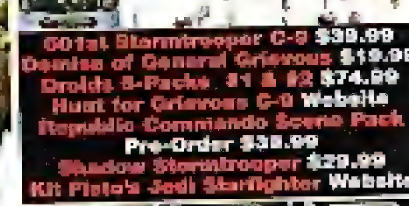
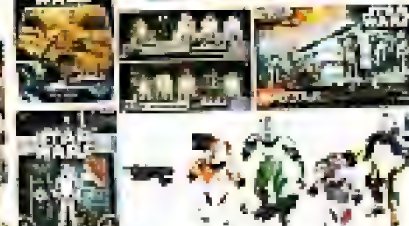


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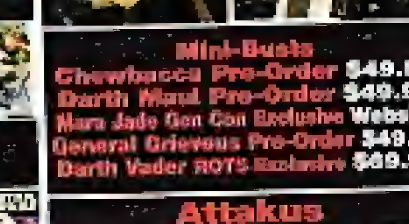
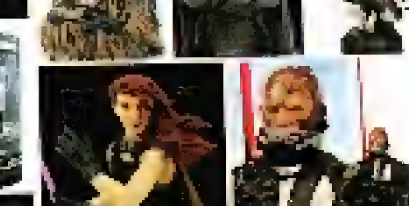
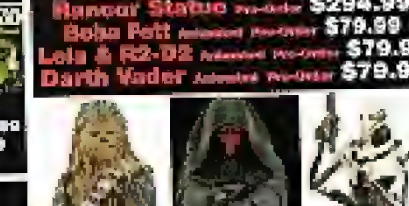
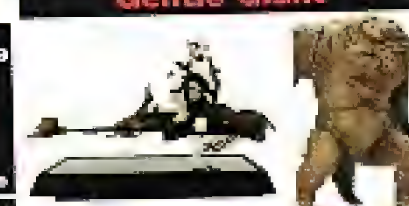
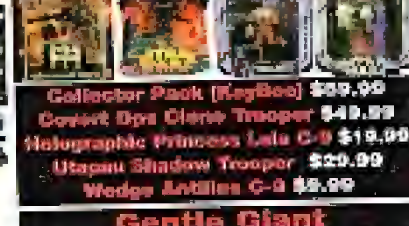
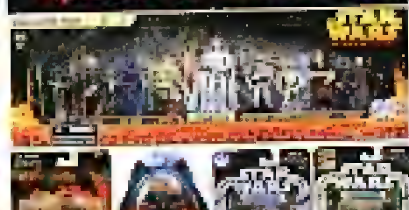
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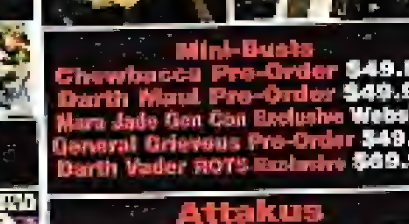
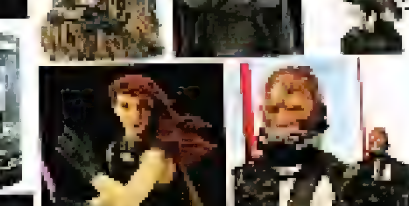
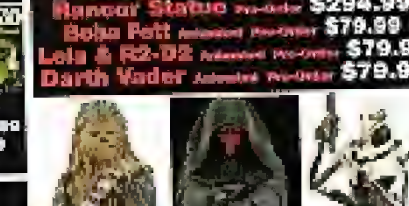
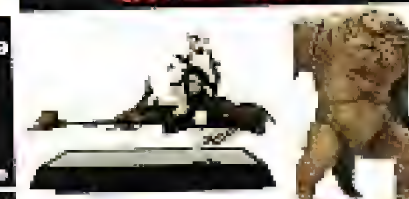
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Kit Fisto's Jedi Starfighter Website

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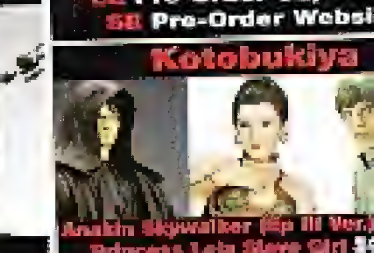
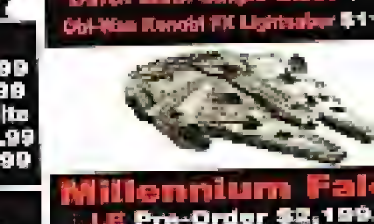
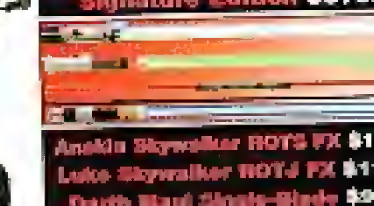
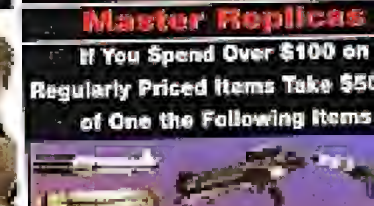
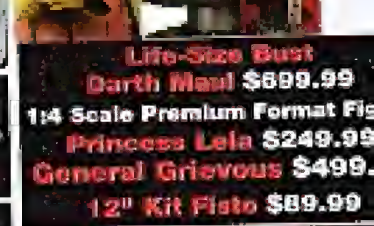
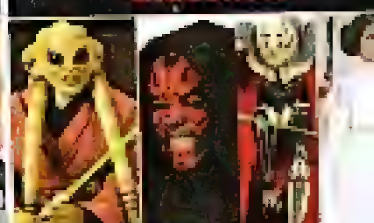
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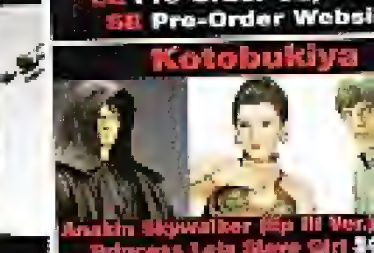
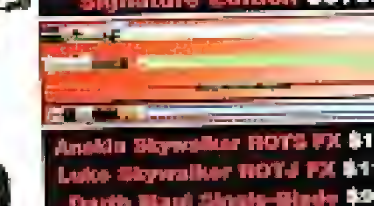
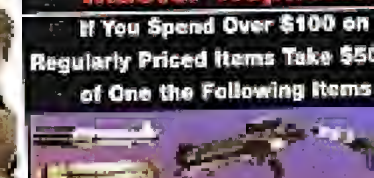
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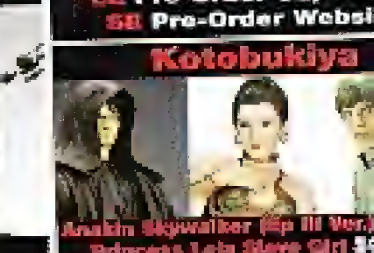
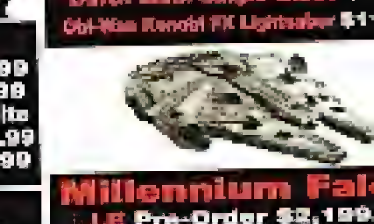
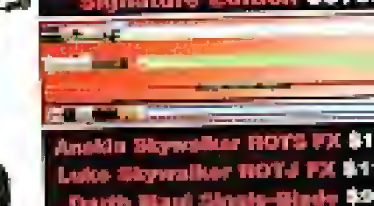
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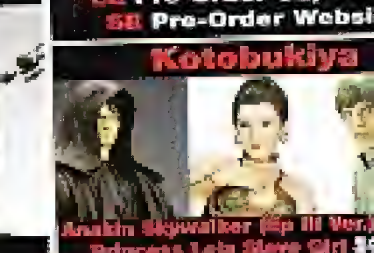
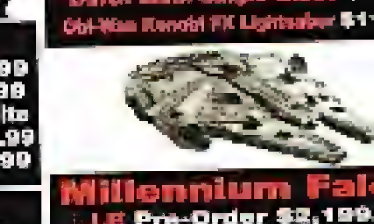
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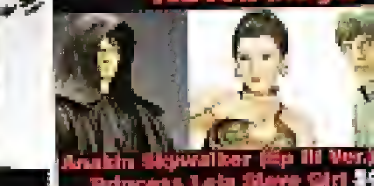
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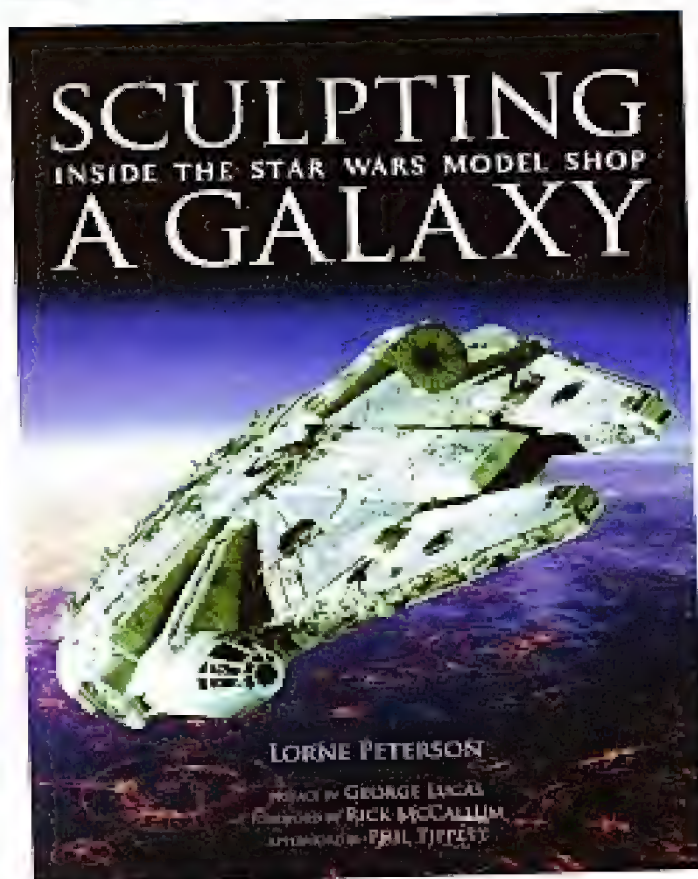
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By Daniel Wallace

Sculpting History

MODELMAKER LORNE PETERSON DOCUMENTS MINIATURE RELICS FROM THE STAR WARS SAGA.



IN an age of hyper-realistic computer-generated effects, traditional models possess a certain tangible power. Because they occupy physical space, they linger even after the cameras have been switched off, free to be picked up, handled, and photographed in painstaking detail.

Sculpting a Galaxy: Inside the Star Wars Model Shop showcases the greatest models from all six episodes of the *Star Wars* saga, encompassing nearly three decades of film history. The book's coverage of spaceships, land vehicles, environments, and creatures gives readers unprecedented access to the ILM model shop, and its 300-plus full-color photos provide a behind-the-scenes look at these artifacts from a galaxy far, far away.

Lorne Peterson, one of ILM's founding members, provides the book's text. Peterson gives a firsthand history of the model shop from late 1975 to today and lends an expert voice to the

discussion of modelmaking techniques. The book's insider point-of-view is buoyed by stories like the time Peterson outfoxed the budget police to preserve one of *Star Wars*' most intricate models, *Return of the Jedi*'s Death Star II. "Production [insisted] in keeping on budget and wanted to do the Death Star as a matte painting," Peterson tells the *insider*. "George asked me how much it would take to make it as a model. Prior to that, he had bought a car in need of restoration, and I knew how much he had paid for it, so I said, 'a little more than you paid for the car.' He said, 'Is that all? Let's do it!' Production couldn't object to a number they didn't know anything about!"

A Limited Edition run of 3,500 copies of the book will be packaged in special clamshell cases, each adorned with a bas-

relief of the lower hull of the Millennium Falcon (sculpted and painted by Peterson). Going for about \$400, each will contain six three-inch square reproductions of the Death Star's surface, one slightly larger piece from the Death Star trench, additional booklets and gatefolds, a certificate of authenticity, a DVD featuring hundreds of Peterson's own snapshots and commentary, and a replica landspeeder approximately six inches long that echoes the one used in *A New Hope* for the shot in which the vehicle enters Mos Eisley. The appropriate four figures—Luke, Obi-Wan, R2-D2, and C-3PO—are also included, as is a mirrored stand, so the landspeeder will look like it's actually hovering when it sits on your desk. Indeed, it was through the use of mirrors that the film's practical landspeeder was actually made to look like it was gliding along.

The original miniature is long gone, a gift from George Lucas to the head of Toho Studios (makers of the *Godzilla* films). Says Peterson, "George took that with him on an airplane, and it's disappeared since then. [For the Limited Edition] I tried to reproduce it just like it was."

The book is being released during a transitional time for the model shop. Lucasfilm sold the shop during the summer and the unit is now an independent entity called Kerner Optical. Peterson looks forward to the new status. "The [members of the] model shop are a bit like free-range chickens," he says. "We need to run around, we need big open spaces, and we need to blow things up and make a mess."

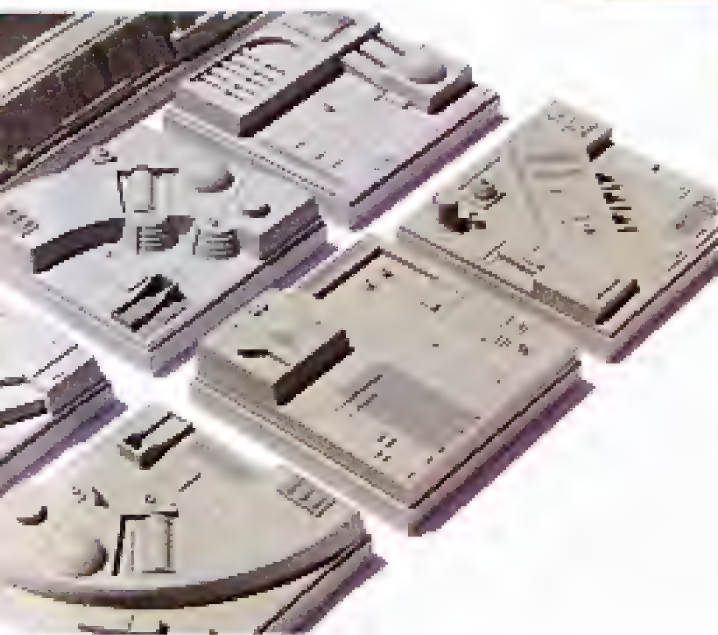




The Limited Edition will include the Landspeeder and figures shown here (unpainted version below in Peterson's studio). Handcrafted by Lorne Peterson they are replicas of what he made over thirty years ago.



Seven replicas of the components from which the Death Star surface was made.



Modelmakers take tremendous pride in their craft. "We joked over the years about seeing a *Star Wars* 'modelmakers cut,' which would only be long, loving shots of spaceships and environments," laughs Peterson. Sculpting a *Galaxy* validates decades of hard work by the model shop, and the modelmakers all agree that the book has been a long time in coming. "There have been models in other books, but they were written from the production side rather than the model shop's perspective," says Peterson. "A book from our perspective is something [we've] wanted for a long time, and all the modelmakers are really excited about it."

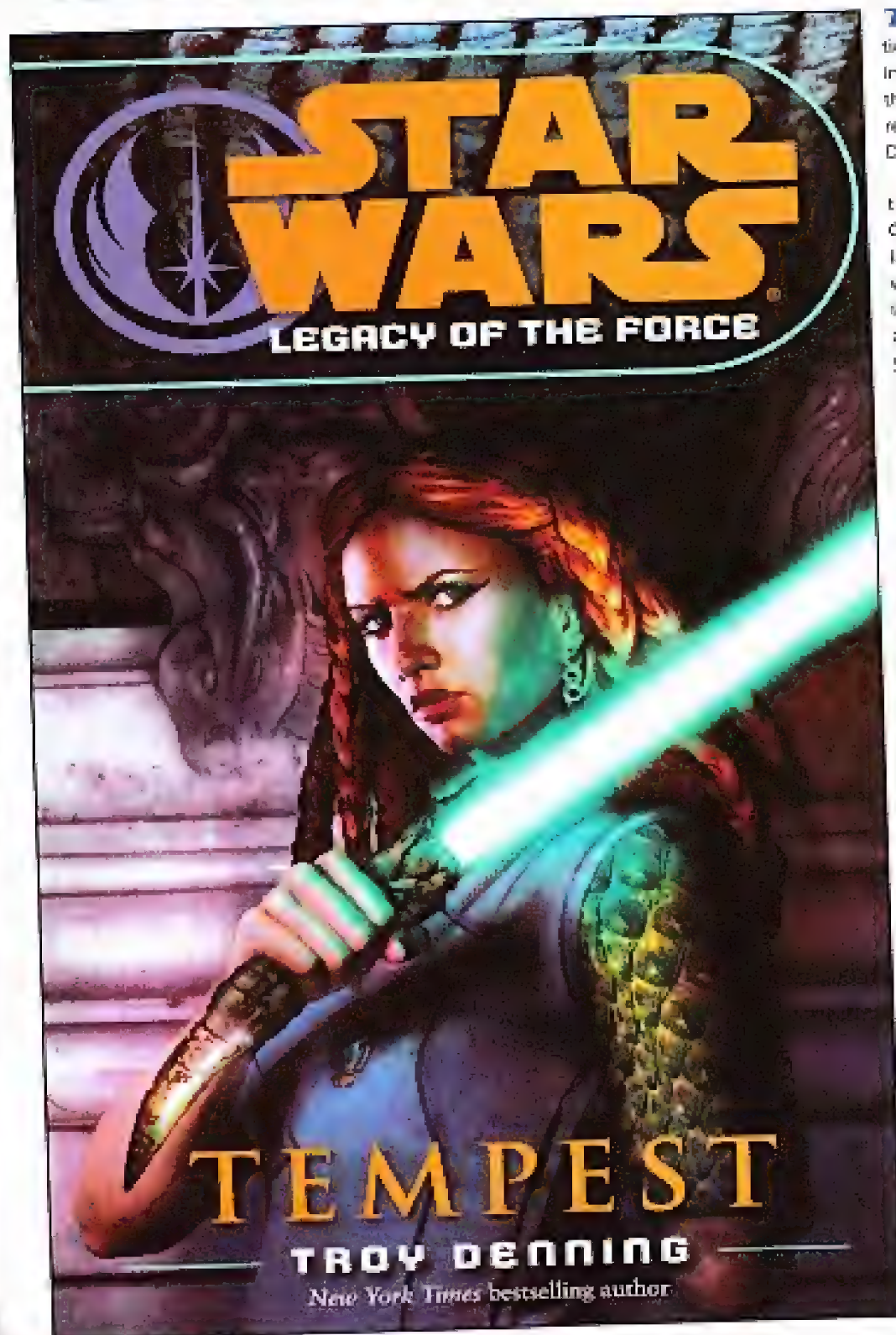
Peterson was helped in the writing of the book by Pablo Hidalgo, content manager for StarWars.com.



By Jason Fry

Caught in the Tempest

TROY DENNING FOLLOWS THE SOLOS THROUGH A GALAXY AT WAR



TROY Denning specializes in galactic turmoil. He wrote one of the pivotal books in the New Jedi Order, the epic *Star by Star*, then plunged the Galactic Alliance and the reformed Jedi into the moral confusion of the Dark Nest trilogy.

Along the way, he's told another story, that of the marriage of Han Solo and Leia Organa Solo. Denning has explored that relationship during the days of Tatooine Ghost, which showed Leia struggling with her family's legacy through the disaster of the Yuuzhan Vong invasion and into the uncertain years that followed. He's written about the Solos when they were still very much the smuggler and Rebel Princess from the classic trilogy, and shown them as husband and wife trying to recover from the deaths of Anakin Solo and Chewbacca.

So it's fitting that key parts of *Tempest*, the third novel in the Legacy of the Force series (Del Rey, November 28) unfold from the perspective of the galaxy fracturing between Han's home planet of Corellia and the galactic government Leia once headed, and at the center stands their son Jacen, now plunged deeply into the dark side of the Force.

Denning recalls struggling with what was next for the Solos' marriage after the shock of *Star by Star*. His insight, he says, was that Han and Leia's marriage had survived the ultimate test, becoming "an inexhaustible well of sustenance that only grew stronger in the face of adversity. Anakin's death in *Star by Star* would only draw them closer, and they would serve as each other's beacon through the moral confusion of the Dark Nest series in Legacy of the Force...well, you'll have to wait and see, but that's still how I write the Solos. The perfect married couple."

Tempest enmeshes them in the machinations of Corellia, Coruscant, and the Hap Cluster. As events unfold, Han and Leia find themselves serving in the Corellian army, pursued as assassins, caught in the middle of a terrifying space battle, and hunted as criminals by their own son—who's in charge of the Galactic Alliance's secret police.



Rest assured that the other characters get plenty of pages. Luke Skywalker and Mara Jade Skywalker worry about their son Ben's relationship with Jacen, and if you've waited for a rematch between Luke Skywalker and the Sith adept Lumiya, wait no more. The Jedi-turned-queen, Tenel Ka, must navigate her way through the treacheries of the Hapan Court, which threaten to also engulf Allana, the daughter of Tenel Ka and Jacen Solo. (Though if you think being a toddler means Allana is helpless, you're giving neither Jedi nor Hapans enough credit.)

Then there's Jacen, who plunges deeper into the dark side without ever seeming like a cardboard villain. As readers, we're privy to his thinking even as he makes increasingly distressing choices. Jacen, Denning says, is "deeply troubled by the moral imperfections and injustices that permeate his society, and he feels compelled to set matters right. This raises him to the stature of a mythic figure, and that's how I treat him. I write Jacen as a tragic hero, forced by fate to make unbearable choices and unthinkable decisions. And he never balks."

Denning says there's one exception: his daughter. "To Jacen, she is the symbol of all that is good in the galaxy, and she's the one thing he will never sacrifice," he says. "His love for Allana might be seen as his tragic flaw, the weakness that blinds him to reality of what she is doing and what he is becoming."

Denning adds that "I'm pretty comfortable inside Jacen's head, which is a bit frightening. That's the thing about being a fanatic. It's very

easy, emotionally and intellectually, to believe that you're right and anyone who disagrees is wrong. There isn't a lot of painful soul-searching to be done. A thing is either good or evil, and all you have to decide is which."

Speaking of soul-searching, readers may see parallels between Coruscant's pursuit of terrorists and current events. While saying he didn't set out to write a political book, Denning adds that touching on universal themes makes a story resonate. One of the most universal concerns is the relationship between people and their government, and Denning calls that theme "core to the entire Legacy of the Force series" as well as "especially relevant to our time."

"There's no denying that some of my own views regarding the threat to our constitutional freedoms have crept into *Tempest*," Denning says. "But that's not what the book is about, and it would be wrong to read *Tempest* as a comment on the current situation. A reflection, maybe, but not a comment."

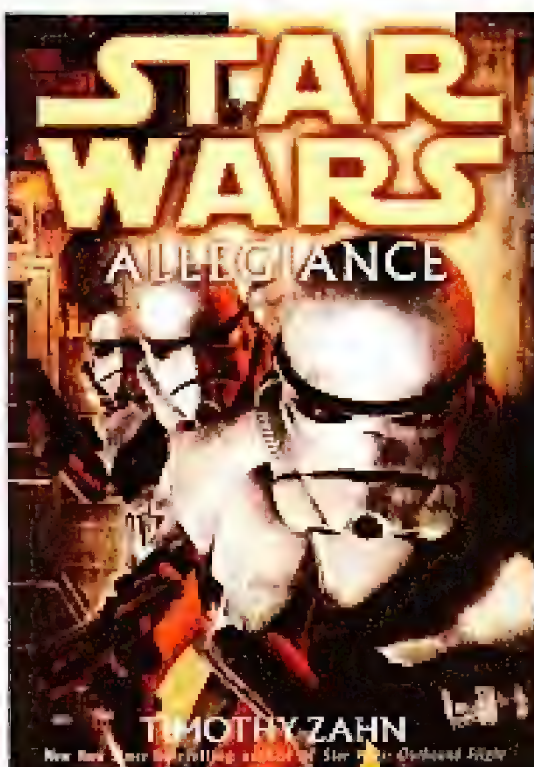
Tempest wouldn't be a *Star Wars* book without some revelations about the Jedi and the Sith—and it wouldn't be space fantasy without a startling reappearance or two. Reports of the death of one foe of the Jedi turn out to have been greatly exaggerated, and Han and Leia find themselves briefly in league with a sinister figure from long ago in the saga.

"A writer always hopes his characters will live forever in the hearts of the readers—so you can't really blame a guy for helping things along a bit, can you?" jokes Denning, before addressing



Author Troy Denning

when a reader should feel sure a fictional character's body bag will stay zipped. "In certain kinds of horror, a return from the dead is almost required," he notes. "In most Westerns, the mood would be ruined if the villain kept coming back from the grave. Space opera falls somewhere between. There's a long tradition of narrow escapes and characters returning from 'certain' death—sometimes many times over. But once you see a dead, cold body through the eyes of a reliable narrator, you can be fairly sure a character is never coming back."



UPCOMING BOOKS

OCTOBER 2006

The Last of the Jedi, #1

Reign of the Dark Side

By Jude Watson

The Complete Visual Dictionary (hard-up)

By David West, Mark Smith

James Luceno, and Rick Marzulli

Darth Bane: Path of Destruction

By Drew Karpyshyn

You Can Draw Star Wars

By Bonnie Burton

NOVEMBER 2006

Truitt's Galaxy

from the Star Wars Moon Shop

By Loren Peterson

The New Essential Guide to Alien Species

By Ann L. Lee and Helen Matthews

DECEMBER 2006

Legacy of the Force: Tempest

By Troy Denning

JANUARY 2007

Mission

By Timothy Zahn

FEBRUARY 2007

The Last of the Jedi #2

By Jude Watson

Legacy of the Force: Labyrinth

By Aaron Allston

By Daniel Wallace

Begin the Dark Times

JEDI NUMBERS DWINDLE ON "THE PATH TO NOWHERE"

WHO knew a couple of offhand comments by Obi-Wan Kenobi would have such an impact on the comic book publishing program? Back in 1977's *Star Wars: A New Hope*, old Ben's casual mention of the Clone Wars ultimately led to nine Dark Horse trade paperbacks that chronicled the conflict in four-color form. This October, things get even more grim as we enter a new era christened by Obi-Wan himself when he said, "Before the dark times... before the Empire."

Star Wars: Dark Times is a new series of four- to six-issue story arcs that will be interspersed (or share the time period) with four- to six issue story arcs of *Star Wars: Rebellion*. The series begins just after the events of *Revenge of the Sith* in a gloomy galaxy marked by Imperial tyranny and the near-extinction of the Jedi.

The initial five-issue story-arc, "The Path to Nowhere," is set one month after the movie, concurrent with the events of James Luceno's novel *Dark Lord: The Rise of Darth Vader*. Illustrated by Doug Wheatley (*Star Wars Purge*) with a story line by Welles Hartley (*Star Wars Empire*) and scripting by Mick Harrison, "The Path to Nowhere" brings back characters that Hartley introduced back in 2005's *Republic* #79-80 in the form of a fugitive Jedi and a wily alien guerilla.

"After fighting a losing war against the Grand Army of the Republic, Jedi Master Dass Jennir and Nosaurian Separatist leader Bomo Greenbark set out to locate refugees from the Nosaurian homeworld," summarizes editor Randy Stradley. "What they discover of the Nosaurs' fate deeply affects not only Greenbark and Jennir, but Darth Vader as well."

Adding urgency to Greenbark's mission is the fact that his wife and young daughter are among the refugees, and Stradley promises that the series will not shy away from the "Dark" in its title. "This is probably the darkest, bleakest

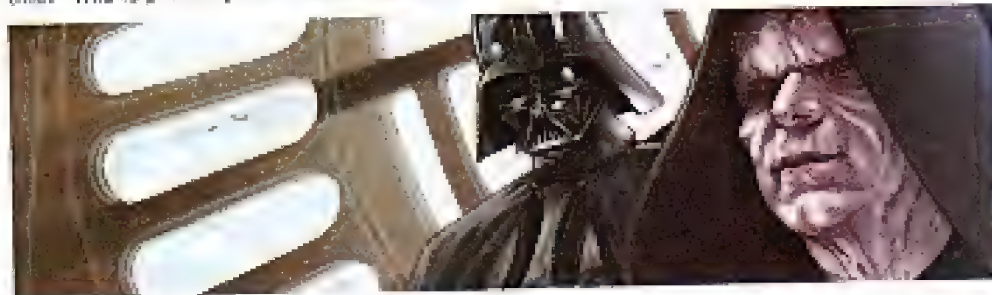


Jedi Master Dass Jennir and Nosaurian Separatist leader Bomo Greenbark fight for survival on the Nosaurian homeworld in *Star Wars: Dark Times*. Below, new Sith Lord Darth Vader tries to look amused at his boss's lame jokes.

story we've ever done in our *Star Wars* line," he reveals. "I was worried that it might not receive Lucas Licensing's approval. (Lucas Books editor) Sue Rostoni gulped hard when she read it, but [Licensing] all gave it the thumbs up."

Welles Hartley, who wrote the story line for "The Path to Nowhere," could not finish the script due to other commitments. Newcomer Mick Harrison, who first met Stradley while the two shared a vacation complex on Maui, scripted Hartley's outline for the comics page.

"I've never met Welles," says Harrison, "but the collaboration has worked smoothly. His outline is so detailed that everything I need for the script is in it." Harrison, a fan of the *Star Wars* movies, admits he's a neophyte when it comes to the voluminous Expanded Universe. In his research, however, he quickly warmed up to the story's lead characters. "As Welles described





him. Dass Jennir is "the most average Jedi ever," he says. "He's competent, but not brilliant. He makes mistakes or takes on more than he should sometimes, so in that sense, he's a refreshing change from some of the seemingly infallible Jedi that have come out of the prequel era." Two faces popping up in "The Path to Nowhere" include a yak-faced rogue with an affection for ceremonial speech and a fuzzy Tin-Tin Dwarf whom Harrison describes as "a funny, sweet, lovable supporting character."

Doug Wheatley's participation on "The Path to Nowhere" seems particularly fitting, considering Wheatley designed the lead characters back when they debuted in *Star Wars: Republic*. "Doug really is a master storyteller," notes Harrison, and says the opportunity to study Wheatley's detailed pages provided an invaluable learning experience. "He has a reason for drawing any element in any panel, knows why he's showing it from a particular angle, and why he's adding or subtracting panels from what I wrote."

At this point, it's become a cliché to compare any "gitty" *Star Wars* story with *The Empire Strikes Back*, but Harrison sees similarities with that film on a more subtle level: personal stakes. "In *Empire*, the heroes were more involved in trying to save each other than they were in saving the galaxy," he says. This mood translates easily to the setting of *Dark Times*, where survival is the order of the day.

"Thematically, it's about how the rise of the Empire has changed the future for all of the characters," says Harrison. "Even Vader is discovering that being a Sith Lord isn't what he imagined it would be. For Jennir, there's no future in being a Jedi. For Bomo, there's no future without his missing family."

"Everything that happens in this story follows logically out of the mood set at the end of *Revenge of the Sith* and of the kind of era that Ben Kenobi described as the 'dark times.' The story is really about the loss of options and the loss of freedom."

UPCOMING STAR WARS COMICS

October 2006

Dark Times #1
Knights of the Old Republic #10
Legacy #5
Empire Vol. 6
X-Wing Rogue Squadron Omnibus Vol. 2

November 2006

Knights of the Old Republic #11
Legacy #6
Knights of the Old Republic Vol. 1
Dark Times #2

December 2006

Knights of the Old Republic #12
Legacy #7
Dark Times #3

January 2007

Legacy #8
Clone Wars Adventures Vol. 7
Empire Vol. 7
Dark Times #4



GO IN FULL THROTTLE WITH X-WING OMNIBUS VOL. 2

The X-wing pilots of Rogue Squadron are the Top Gun heroes of *Star Wars*. *Star Wars: Omnibus—X-Wing Rogue Squadron Volume 2* is 288 pages of Rogue Squadron action at the bargain price of \$24.95 and the perfect bookshelf companion for *Jawa's X-Wing Omnibus Vol. 1* (which collected the stories *Rogue Leader*, *The Rebel Opposition*, *The Phantom Affair*, and *Star Wars Handbook: X-Wing Rogue Squadron*).

The *X-Wing Omnibus Vol. 2* features stories by Mike Stackpole and art by Jordi Ensign, John Radeau, and Gary Erskine. It includes:

"Battleground: Tatooine"

This story line, appearing in the monthly series as issues #9-12, featured a nostalgic return

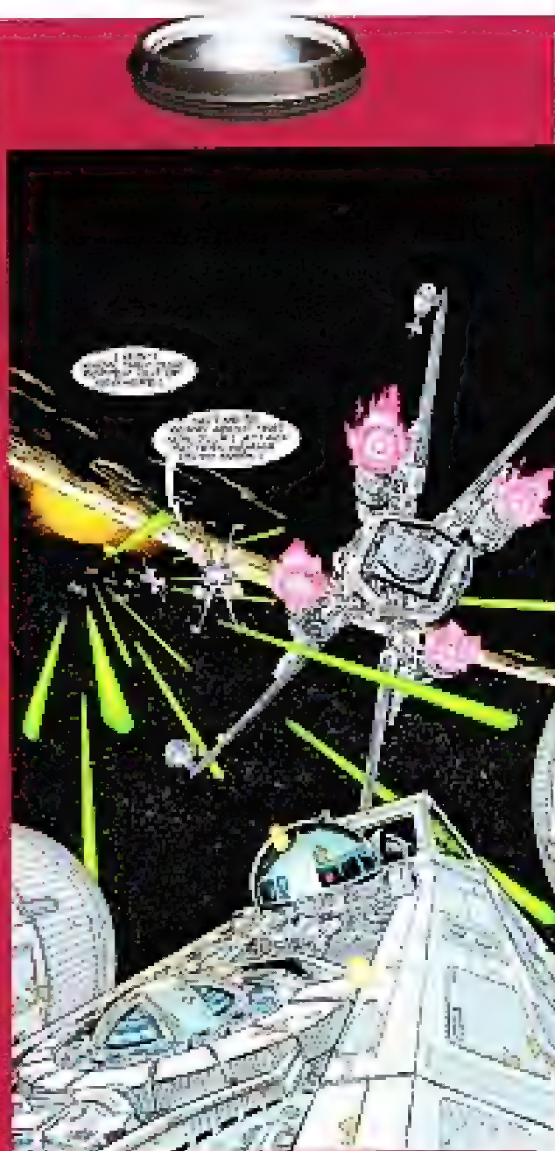
to Luke Skywalker's hometown in a politically volatile galaxy. The Rogues visit the late Biggs Darklighter's family, while a mad Imperial captain plots to claim a deadly arsenal.

"The Warrior Princess"

Originally published as issues #13-16, "The Warrior Princess" showcased tough gal pilot Plourip on the planet of her birth, where Byzantine power plays threaten the royal bloodline.

"Requiem for a Rogue"

The Rogues mourn one of their own when a mission to rescue refugees goes wrong in this story line that made up issues #17-20 of the original run.





COLLECTIBLES

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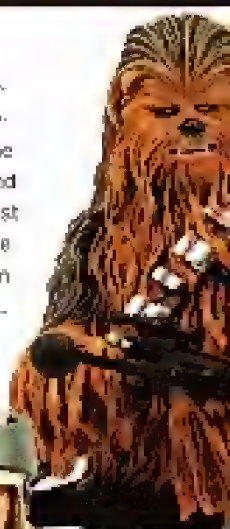
Silent but deadly, and unquestioningly subservient to the Emperor, the crimson-clad Royal Guards are among the most visually alluring yet enigmatic characters in the *Star Wars* saga. Crafted at 1:6 scale and limited to 3,500 pieces, this statue from Gentle Giant dazzlingly evokes their graceful yet intimidating presence. It will be in stores in November for \$165, and totally slays.

DARTH MAUL MINI-BUST

Lava eyes peer out from under a pitch-black cowl, contemplating myriad ways of snuffing out all that is good in the universe. He's the most elemental of the Dark Lords of the Sith and his feral menace is perfectly captured in this mini-bust from Gentle Giant which will go for 50 bucks when on sale in November.

CHEWBACCA MINI-BUST

At 8-inches tall this mini-bust of Chewbacca brandishing his signature bowcaster may not be quite as mighty as the real thing, but the sculpt, detailing, and paint job make for a collectible that's just as heroic. Limited to 7,000 pieces, the Chewbacca Mini-Bust will go on sale in October for \$50.00 from Gentle Giant.



12-INCH ENDOR REBEL SOLDIERS

From leaping in wilderness combat and highly trained in military tactics, demolitions, and hand-to-hand fighting, *Star Wars* Collectible's 12-inch Endor Rebel Soldiers are cool enough to make you forget that these are the same guys who had to dance with Ewoks. The three versions of the Endor Rebels come equipped with unique accessories and gear, will retail for around \$70.00, and will ship occasionally over several months beginning in early 2007.



OBI-WAN KENOBI IN CLONE TROOPER ARMOR STATUE

Marshalling the forces of the Grand Army of the Republic, General Kenobi wields the Force against Separatist forces decked out in the same armor used by the clone troopers under his command. Though conceptually inspired by the animated *Clone Wars* series, Gentle Giant eschews the stylized look of the cartoon and opts for more verisimilitude—with amazing results. The limited edition statue will retail for \$185 when it goes on sale in January.



ATTAKUS STATUES

Attakus will unleash four all-new statues this fall: Bib Daulton, Luke Skywalker Jedi Knight, Gamorrean Guard, and the TIE Fighter Pilot. Boasting beautiful sculpts and intricate detailing, all stand between 14.6-inches and 16.5-inches tall, and bear amazing likenesses to their celluloid counterparts. All four are limited to 1,500 pieces each and should be available now for \$199, with the exception of the corpulent Gamorrean Guard that retails for \$450.



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CASINO DOMES

FINAL KASINYYK TREE

RYAN CHURCH

+ APRIL 04
2003

Drawing by Ryan Church on top
of a maquette by Danny Wagner

The Models of Revenge of the Sith

by Frank Parisi

Photos by Ryan Church (concept design supervisor, Episodes II and III)

Part 1

Head of ILM's Model Shop for Episodes II and III, Brian Gernand talks about building miniature worlds for the last *Star Wars* movie. Plus, behind-the-scenes images.

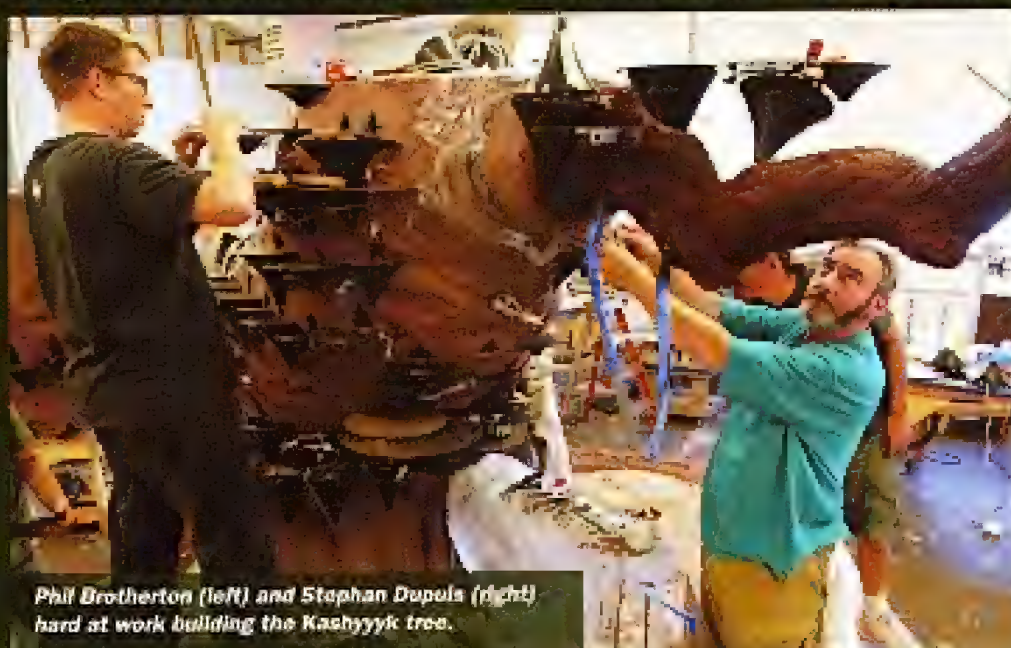
You've had that conversation. You know, the one where the person you're talking to damns the current state of the special effects industry to everlasting perdition because, these days, "everything's done with computers." And while one can't argue that computer-generated images and digital effects work have irrevocably augmented the ability of filmmakers to mainline their most outlandish inner visions directly into our psyches, there is nevertheless still a huge and irreplaceable spot for the more tactile effects arts: prosthetics, make-up, costume and set design, to name a few. And then there is the art of model making which, rather than going the way of the dodo, has been steadily evolving due to the efforts of dedicated and passionate craftspeople who, thankfully for all of us, agree that there is simply no substitute for something built by the human hand. Some times, it's also just less expensive than doing it digitally.

Despite their cornucopia of dizzying digital effects, the fact is Episodes I to III required more models and miniatures than the original *Star Wars* trilogy. *Revenge of the Sith* was no exception, and numerous mini set-pieces, ranging from the corridors of the *Invisible Hand* and the Jedi Temple to more exotic milieus such as the fungus-filled Felucia and the hellish Mustafar, were partially crafted by artists at ILM's model shop (now known as Kerner Optical), led by longtime model maker Brian Gernand.

Gernand, a lifelong *Star Wars* fan, also spearheaded the charge in creating the physical environs of the famed Wookiee home world, Kashyyyk.

The site of a pivotal Clone Wars skirmish, the teeming arboreal planet was one of the locales featured in an early draft of *Return of the Jedi* but it never made it to the final film—although it did appear in the infamous *Star Wars* Holiday Special that aired in 1978 when Chewbacca and Han Solo sojourn to the planet to celebrate "Life Day" with Chewbacca's shaggy life-mate Malla and son Lumpy. Interestingly, despite the fact that the Bea Arthur-sporting Holiday Special is pretty much universally loathed, many design elements of the altitudinous tree-based civilization it established, including the amalgamation of nature with high-tech, would be carried over to the *Revenge of the Sith* concept designs by Erik Tiemens and Ryan Church—albeit vastly more detailed. Once

the final designs of the planet were approved, concept sculptor Danny Wagner made the first three-dimensional trees. Then Gernand's 20 team members put their noses to the proverbial grindstone, creating a 1:72-scale tree that stood over 12-feet tall. Completed in 13 weeks, the massive and intricately detailed tree model would be shot from a multitude of angles and digitally inserted into different parts of



Phil Brotherton (left) and Stephan Dupuis (right) hard at work building the Kashyyyk tree.

the landscape, providing the illusion of a beach-fringing primitive jungle forest populated by hundreds of gargantuan tree cities inhabited by massive warrior beast-men.

Gernand took the time to tell us how he and his team created a place that saga fans have waited nearly three decades to see on the big screen.

KASHYYYK TREE

"The tree was great. It was just a really fun thing to do. It was highly styled and conceptually very specific. We worked closely with Erik [Tiemens] and Ryan [Church] and determined how we were going to build it. These trees are human-gous. You could live in them. There were many, many rooms and internal environments that we carved into the tree with very high buttress details."

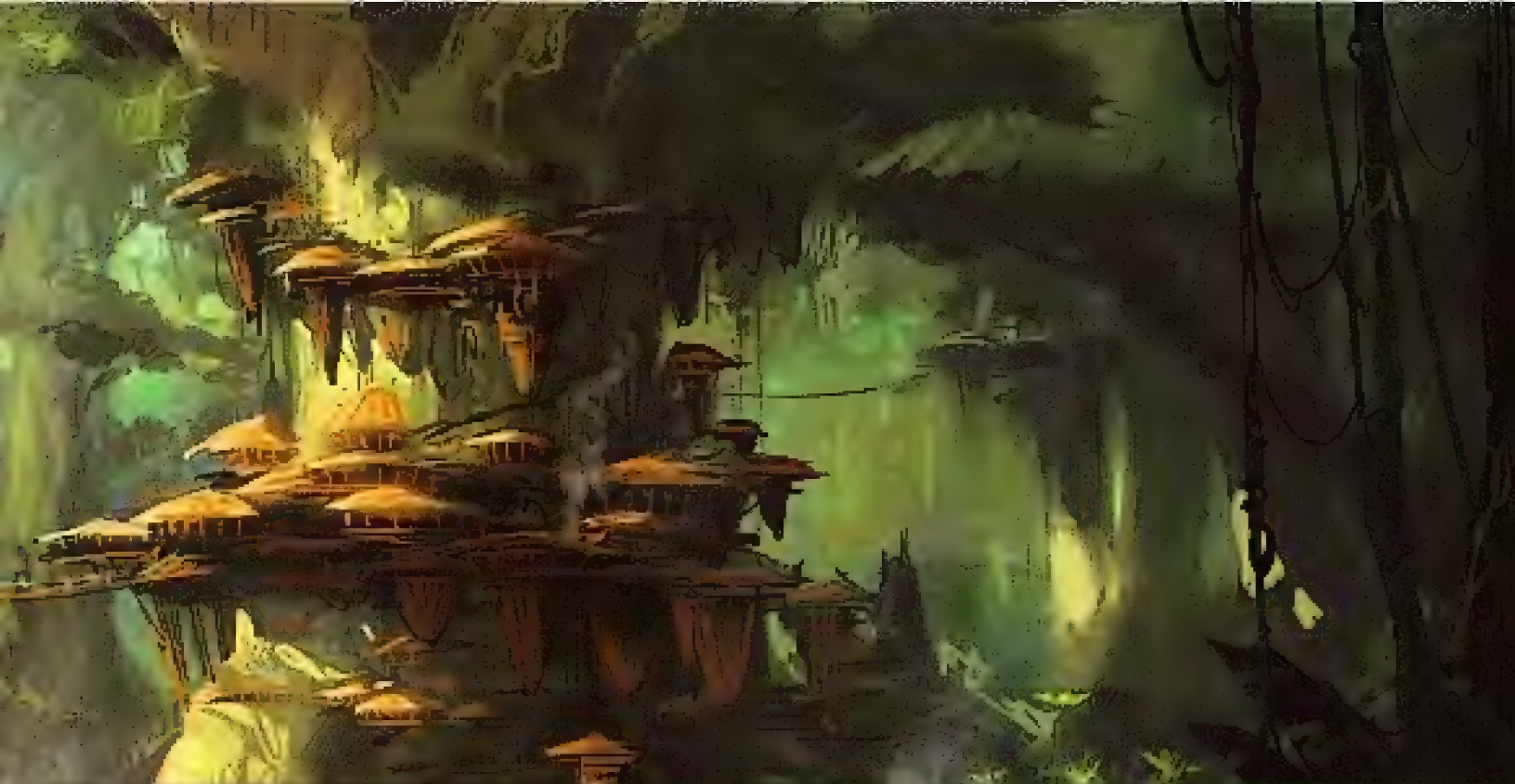
Wooklee village concept art by Erik Tiemens



"The basic tree started out as a giant foam sculpture. The little tree [next to it] was our prototype maquette that basically described what this thing needed to look like, but it was only one-foot tall. So we had many castings of this and to replicate the exact shape we cut it up into sections. Then we took the profile of that and we blew it up on a printer to the diameter that we would need for this scale. This had a big steel armature inside to hold it up, [so] we cut out those ring profiles and cut these foam rings and then we slipped them down over the steel armature that got us to the basic shape of the tree."



"And then the tree was detail-sculpted by our lead sculptor on it, Gitsak Satjawatcharaphong. He did the design concept prototype of the sculpture, which we are looking at in this image. We got to a basic look with the foam, and we transitioned it into the ground and had this nice little section of ground playing that worked well. We had a beachfront and all the stuff going on."



"Then we brushed on this clay and started doing detail sculpture onto the clay. You can see here how much detail ended up on these pieces—this is really fine, fine bark."



"You can see the scale where a Wookiee would be. There were areas as if the bark came off and what you were looking at was really smooth hardwood that would be underneath that bark. Once sculpted it was painted with a latex paint finish [that] made it look like bark. All the structures that went on this tree were hand-laid teak strips. All this metal banding and everything that is going on here was laser cut. The teak was also laser cut, and with sticky-back tape all that teak veneer was hand-laid onto these platforms, so they were actually metal and wood. Gorgeous!"





"Here you see we are starting to work out not just the exterior architectural element, but [also] the interior architecture. There was a positive/negative relief situation where we cut into the tree rooms—that would be inside of these platforms—outside of which would be the outside architectural elements."



"As it began to come together, you could see how some of these spiraled around the tree. There was also this ultra-mechanical stuff going on down here and that was our traditional mechanical model build."



"Because it had such an odd shape, we were able to turn it around 360 degrees, or sideways, which enabled the tree to look different. So they shot the tree a bunch of different times and used the same tree to populate the forest. Then in CG, they added the canopies and stuff like that to it."

YODA PAGODA

In addition to the giant tree, Germond and his team constructed a model of the Pagoda in which Yoda, Chewbacca, and Tarrful view holographic monitors to survey the galactic ground battle below. Because it was to be used for moving interior shots, the miniature set was built at a much larger scale than the tree was, requiring more detailed work in order to fool the human eye into believing that what it was seeing was a full-size set.



"This is what would have been one of these little buildings, but we built it on a separate scale, because this is the model where the camera is inside. Yoda's in there, Chewbacca is in there. It's [used] when Order 66 goes down and the clone troopers try to kill Yoda, just before he escapes Kashyyyk, so all of that that is going on inside this [model]."




"[There are] hundreds of little miniature lights and a little moss in very fine detail. [It's] sort of a wet environment, not a dry environment. It is pretty lush, so we had to represent that when you look at one image. You get a sense that there is some green going on here so you see we added moss and texture to the surface."





ALIENS OF EPISODE III



Insider examines the Utapauns, the Mustafarians, and the Polis Massans, with insight from the creators who brought these extraterrestrials to life: concept artists Iain McCaig, Derek Thompson and Sang Jun Lee, and sculptors Robert Barnes and Mike Murnane.

By Daniel Wallace

Star Wars: Episode III *Revenge of the Sith* is many things—a war epic, a morality play, a tragedy. But one thing it isn't is a monster mash. Unlike the riotous zoos of *A New Hope*'s cantina and *Return of the Jedi*'s gangster palace, *Revenge of the Sith* focuses on the lean, linear journey of Anakin Skywalker from hero to horror with little time for stopovers in the bizarre.

Things could have been different. During the earliest stages of conceptual development, Episode III opened with a Clone Wars montage of battlefields across the galaxy. Explains concept artist Derek Thompson, "We batted around using the cantina scene from the original *Star Wars* as a starting point, saying, 'What if all the guys in the cantina scene were veterans of the Clone Wars?' Using them as a springboard, I did a bunch of conceptual art imagining the Hammerhead planet and other planets."

Ultimately, George Lucas dropped the montage. But in the realm of *Star Wars*, exoticism can't help but bleed into every frame. Several all new alien species make their debut in Episode III, although they appear in such a low-key fashion, you might have to slow down to appreciate them.

UTAPAUNS

In Star Wars lore, the Utapauns are known as "the Ancients," a consequence of life spans that can be measured in centuries. The proper name of their species is the Pau'ans, and they are masters at harvesting wind power to energize their lonely, vertical cities. Utapaun resistance fighters joined the struggle to chase General Grievous' forces from their world but were caught flat-footed when the Republic's triumphant clone troopers turned hostile and seized Utapau in the name of the Emperor.

Utapauns are an intimidating people. With their towering frames, leathery skin, and carnivorous teeth, they seem well suited for their sinkhole cities of stone and bone. Yet the irony of the Utapauns is that they weren't intended to live on Utapau at all.

In fact, the original Utapaun concept was of a furry, cuddly species akin to lemurs. "One day, George Lucas saw an advertisement for lemurs near the San Francisco Zoo," explains Sang Jun Lee. "It was our first [piece of] design information, and I spent a couple of months on all kinds of lemur designs for the Utapauns." Adds Thompson, "[Utapau] was originally a very frail world, and the creatures themselves were very fleet-footed and delicate. One of the first drawings I did was a variation on the lemur that was more like a flying squirrel."

Ultimately, however, the inhabitants of Utapau would be anything but cute. For inspiration, George Lucas needed to look no farther than version 1.0 of the lava-loving Mustafarians.

For Mustafar, Sang Jun Lee had sketched mystic-robed humanoids to inhabit the smoky planet's glowing crevasses. "I started designing a human-type character who lived in a secret society, closer to a religious type of character than [those of] other planets," he says. "Also, it created interesting ideas for the costumes. It became George's favorite character for Episode III. He loved the dry skin [of] the dark, magic-looking characters." At Lucas's request, Sang Jun Lee's Mustafar design transplanted itself to the other side of the galaxy, displacing the lemurs and becoming the basis for the new Utapauns. Says Lee, "[Lucas] told me that he loved the characters so much [that] he wanted to find a more important place for them."

In the film, Port Administrator Tion Medon greets Obi-Wan Kenobi upon the Jedi's arrival on Utapau. Medon has a long face lined by deep facial grooves, a characteristic inspired by ritualistic tribal scarring. "At first, I think [Lucas] may have been thinking lines of color, like a tattoo, but at some point, they became three-dimensional," says Robert Barnes, who also started the design process with his mind firmly set in Mustafar. "We all liked the idea of them looking prematurely aged with the skin stretched in striated wrinkles over their faces, almost like healed burns; it sort of fit for the lava planet. Little did we know that they would end up in the Utapau sinkhole."



Bruce Spence as Tion Medon



Lemur concept by Sang Jun Lee

After approval of the art concepts, Barnes and Mike Murnane sculpted several Utapaun faces. Barnes experimented with skin differentiation between the genders, shaping a female face with raised lines and more curvilinear elements than the male version. "I saw it as a challenge to make what might be taken as a deformity and try to give it beauty," he says. "I think George liked it, but in the end, only the [male] inset line version was used for the practical makeup effects." Murnane compares the bald Utapauns to a certain pinheaded movie villain, describing them as "very *Hellraiser*."

Bruce Spence portrayed Tion Medon in *Revenge of the Sith*. A veteran of films including *The Road Warrior* and *The Matrix Revolutions*, Spence underwent hours of smothering makeup application to achieve the striated gray of Medon's skin. Eventually, Spence reached a tipping point at which the thick makeup and heavy prosthetics felt like extensions of his own body. "On the day of the shoot, I just forgot I had this on," he says. "I just forgot that all this was there. And it's funny because there I am, walking around looking like nothing on earth, feeling completely normal."

For his role, Spence treated Tion Medon as a revered elder statesman. "Obi-Wan Kenobi still hasn't reached that moment in time where he can be one of the great nobles," he says. "And I think Tion Medon really feels a teensy weensy bit superior."

When he watches the scene now, Thompson can't shake his memories of Mustafar development. "There's a lot of thought and attention that goes into a concept, but George is always pulling, mixing, and matching things and locations. You just get used to that idea because things have been changing in *Star Wars* since the beginning."

Almost forgotten on desolate Utapau are the Utai, a squat species of bulging-eyed laborers common to the dark depths of the sinkhole grottos. The Utai, realized as CG creations, would have been much more prominent in Episode III had a scene where Obi-Wan Kenobi visited a lizard coral remained in the final script.



Mustafar/ Utapaun female sculpture by Robert E. Barnes



Utai concept art by Robert E. Barnes



MUSTAFARIANS

If Mustafar is an analog for hell, then the Mustafarians are its demons. The eerie aliens can be seen scooping molten melt from magma flows and marching in sinister procession on the backs of beetles. With no speaking roles and no clear shots on screen, the Mustafarians maintain a ghostly presence on the fringes of the fiery landscape.

The official Mustafarian backstory divides them into two distinct subspecies: the tall northern Mustafarians keep their distance from erupting volcanoes, while their squat, southern cousins often surf above the lava flows as ore miners. Being sentient arthropods, they possess tough, shell-like exoskeletons that are so resistant to heat damage they can withstand a direct hit from a blaster pistol.

As soon as the original Mustafarian concepts had been uprooted and moved to Utapau, Sang Jun Lee began sketching their replacements. In his mind, the Mustafarians were representatives of the dark side of the Force. "I started sketching abstract shapes, then human proportions," he says. "In the end, they were closer to insect-looking aliens. They have small skulls, long mouths, and air filters on their backs, and they ride giant insects as horses."

Thompson remembers some of the intriguing, but ultimately rejected, concepts for Mustafar and its inhabitants. "[Concept artist] Iain McCaig had the notion that it was a droid hell. [Later] we toiled around with the idea that if this was an industrial ore planet, that maybe because of Anakin's partial machine arm he would be perceived as a quasi-deity [to] feed his delusions of grandeur." Thompson even experimented with costume designs inspired by Darth Vader's padded armor on the assumption that the Mustafarians would be the ones responsible for Anakin Skywalker's cyborg reconstruction.

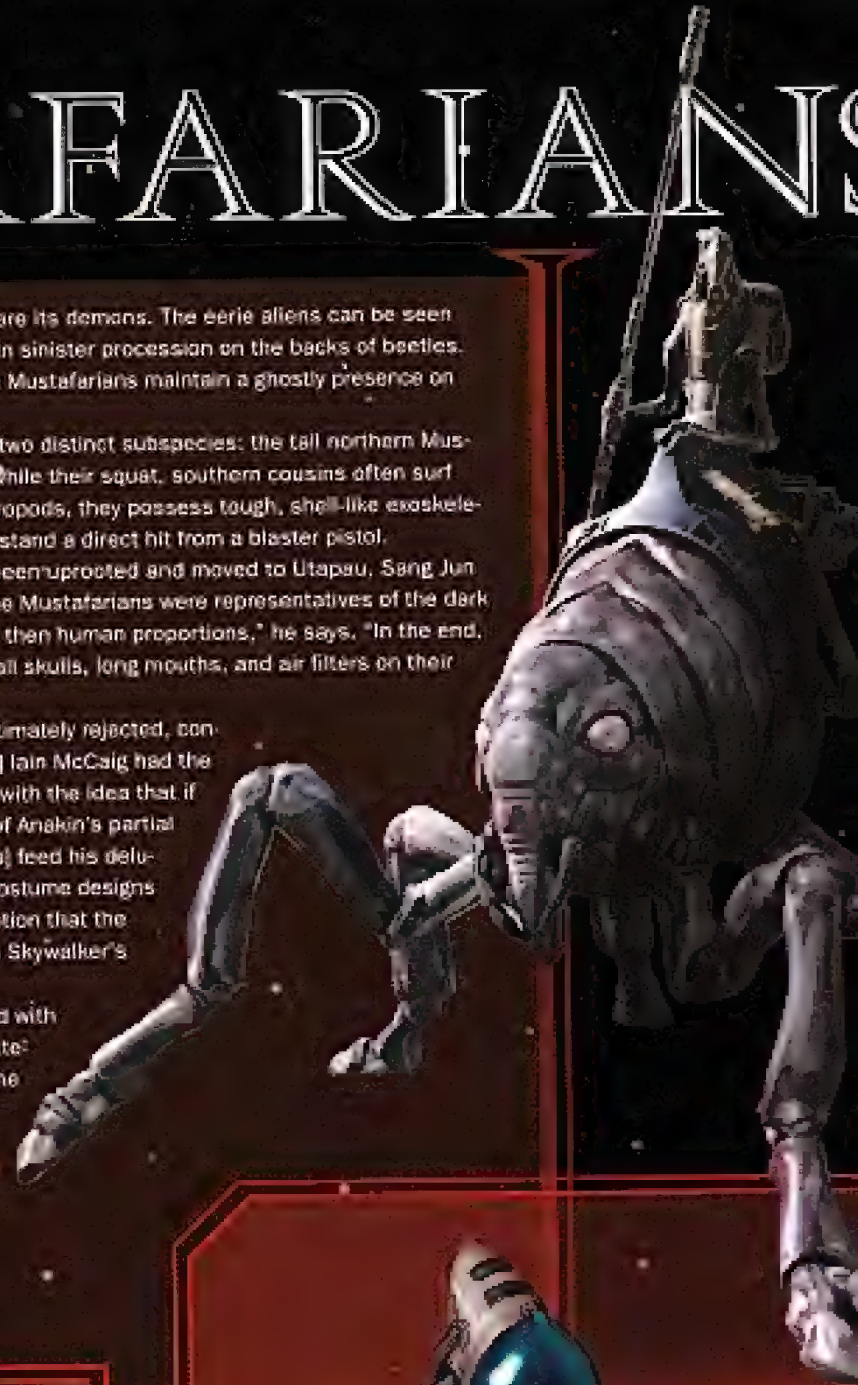
The finished Mustafarian design is of a spindly biped with two dark eyes and a flexible facial proboscis. The climate-controlling units on their backs only partially alleviate the liquefying temperatures of Mustafar's undying inferno.

Says Thompson, "You never really know who the Mustafarian citizens are in the final movie. We tried to fit in guards and sentries, but when the final film came together, there weren't any locals showcased. Maybe that was a missed opportunity, or maybe they'll come back to that when they do the TV show."

*Mustafar concept
by Sang Jun Lee*



*Mustafar costume
concept by Sang Jun Lee*





*Mystatar alien concept
by Derek Thompson*



*Mystatar concept
by Derek Thompson*



POLIS MASSANS

According to the Expanded Universe, the Polis Massans seen in *Revenge of the Sith* are members of an archaeological excavation team. They are scouring the asteroids on the hunt for clues to the long-vanished Eellayin species, which may or may not be related to the Polis Massans themselves. They communicate through hand gestures and have little contact with the outside galaxy.

Keepers of the asteroid hideaway where Padmé gives birth to the twins, the Polis Massans are maddeningly enigmatic. Their faces reveal

nothing but two eyes swimming in a featureless expanse of skin, giving the Polis Massans the appearance of spooky specters. With that blank-faced biology, the questions are fundamental and numerous: Do they talk? What do they eat? How do they breathe?

Not even the basics have yet emerged in the Polis Massan back-story. From the start, the concept artist crew knew that this species was a strange one. "For a while, we weren't sure if the face design was supposed to be a mask," says Barnes, "but George eventually made it clear that it was the face and that there were no markings or other features than the eyes. It would be skin."

Doug Chiang sketched the earliest Polis Massan during development of *Attack of the Clones*. As Barnes remembers, George Lucas had originally given Chiang a black-and-white photo of "a very simple mask that was sort of a wide heart shape with two circles cut out for eyes and no other features." Chiang's design, passed over for *Episode II*, saw renewed attention during work on *Sith*. Sang Jun Lee sketched heads and costumes, while Murnane sculpted busts. "They reminded us of [Japanese director Hayao] Miyazaki's stuff, like the little head-shaker beings in the trees of *Princess Mononoke*," says Murnane.

Positive feedback from George Lucas on the busts led to Murnane crafting a full-body maquette. "I always love starting a maquette with J because the talks are fun, and we brainstorm about personalities and



Early Polis Massan concepts by Stan Dabbs



styles of movement," he says. "We thought they were going to be like mimes in their movement, very deliberate, slow and somewhat robotic. They were going to operate on the pregnant Padmé, so they must be masters in the galaxy for delivery and surgery. A lot of these ideas float around the room with all of the team chiming in with bits. We were thinking they operate machinery without touching it. Force Surgery if you will? I liked that idea. Keep the mystery of their species going."

In the finished film, the Polis Massans came to life as computer generated creations, but it was their medical droid that wound up with the most screen time. In their reduced role, they seem to be steeped even deeper in secrets. Says Barnes, "I think that placid face is perfectly suited to the somber setting on Polis Massa, and the medical environment surrounding the birth of the twins." ♦



Polis Massan concepts by Ellen Dahlslett



Polis Massan concepts by Sang Jun Lee



By Chris Trekas

Luke's Landspeeder

MUST SELL. NEEDS BODYWORK. MAKE OFFER.

YOUNG Luke Skywalker cruised the desert flats of Tatooine in his old beat-up reddish-brown landspeeder. When he wasn't driving out to the fringes of his uncle's farm to fix moisture vaporators, he could head into Anchorhead and hang out with his friends, and though it wasn't much to look at, it was a vehicle he could call his own.

Two full-size landspeeder props were utilized for filming on location in Tunisia. While neither could defy gravity and float above the desert floor, one of them was a fully operational automobile that rode on three wheels. When viewed from most angles, the front wheel was easily hidden, while the two rear wheels were set near the center of the vehicle. Although this sacrificed some stability, it did allow them to be obscured from higher camera angles. In wide shots when the wheels would be visible, a mirror skirt was added around the bottom of the speeder, reflecting the ground and effectively hiding the wheels from a distance—but the illusion didn't hold when seen up close.

Long shots of the speeder were first filmed in March 1976 at the Tunisian salt flats. Gelatin was smeared on the camera lens to blur the edge of the mirror skirt but making the effect look convincing was still troublesome. The scenes were shot again at California's China Lake Acres in mid-January 1977. However, on the morning of filming, news came that Mark Hamill had been in a car accident and was

undergoing surgery on his broken nose. Because the production had to continue with a stand-in, the crew was restricted to only filming long shots, while dense shadows were added to further hide the sleight-of-hand effect of the floating speeder in post-production. Ultimately, the effect was digitally touched up to be completely seamless for A New Hope Special Edition.

The second full-sized speeder used in filming was much lighter as it was mostly an empty shell. This is the version seen when Luke arrives or departs from a location, such as when he stumbles upon the wrecked Sandcrawler or finds the smoldering ruins of the Lars homestead. To accomplish these scenes, the landspeeder was mounted on its left side to a long counterweighted arm that could pivot around its center. This rotating rig could revolve through a complete circle at various diameters up to two hundred feet. It could be set up or dismantled in about an hour, weighed five tons, and could support the occupied speeder, camera, and operator. Mark Hamill could hop in or out of the speeder with the counterweight at the opposite end, keeping the bouncing effect to a minimum.

For times when only a stationary vehicle was needed, such as when the Tusken Raiders ransack the speeder, this version was simply supported by a welded steel bracket. The bracket would be excluded by clever framing of a shot or obscured by the placement of a foreground object such as a rock or R2-D2. This static, full-sized prop was used the last time we see the speeder when Luke sells it to a multi-eyed alien in Mos Eisley to raise money for passage off world. In that scene, filmed April 22, 1976 on the used vehicle lot and city alleyways set on Stage 8 of Elstree Studios, Luke walks away from his landspeeder and his life on Tatooine. No longer a farm hand, a greater destiny awaits him.

Perhaps because of import restrictions—or just safety concerns—blank-firing prop guns were not used on location in Tunisia. Instead, the sandtroopers carried props made from deactivated British Sterling submachine guns. The backs of the real guns were replaced with solid aluminum castings, and their barrels were replaced with wooden dowels. They were dressed with artillery sighting telescopes, mechanical counters, and black plastic T-tracks used for sliding cupboard doors.



ILM built a scale model landspeeder that was about 38 inches (97 centimeters) long. The full-sized props were over 13 feet (4.02 meters) long.





The large, heavy blaster rifles carried by some sandtroopers were deactivated German MG-15 machine guns. Developed in 1932, these guns were commonly mounted on aircraft in the German Air Force. Several gun scopes were added to the props to dress them up, and their barrels were removed.



In real life, the white, black, and orange sandtrooper shoulder pauldrons were chest protectors worn in motocross racing. The Imperial troops were simply wearing them sideways.

As an astromech droid, R2-D2 would be much more comfortable in the droid socket of a starfighter rather than lying on his back.



Proprietor: Ewan McGregor. Photo: The Force Awakens



Early in its construction, Luke's landspeeder had a fully enclosed cockpit canopy. It was changed at some point, perhaps to be able to accommodate the droids on the back of the small vehicle.

Off-the-shelf toy figures were modified for use in the landspeeder model. The 12-inch tall Obi-Wan Kenobi was actually a Six Million Dollar Man action figure disguised in a brown robe.





Spaceballs **The Article!**

2006 Marks the 19th Anniversary of the classic sci-fi spoof *Spaceballs*. To celebrate this momentous and completely forgotten milestone, the cast of the film reflects on their adventures creating comedy with the irrepressible Mel Brooks.

By David Maddox & Rich Handley

Illustrations by Randy Martínez



The rogue hero stumbles backward, defiant. The villain, clad in black, stalks forward, glowing weapons raised, and croaks, "Now you see evil will always triumph—because good is dumb." These classic words perfectly convey the brilliant lunacy of one of the pinnacles of science-fiction parody: Mel Brooks' *Spaceballs*, which celebrates its 19th anniversary this year. There are no flowers, precious materials, or symbols associated with such a momentous event. Nevertheless let's take a step back to 1987 and relive the humor through the memories of those who experienced it firsthand. But first, here's a primer for you readers (shame on you!) who haven't seen the film.

On peaceful planet Druidia Princess Vespa is scheduled to wed. But Vespa and her droid handmaiden Dot Matrix are suddenly kidnapped by the evil race of Spaceballs! President Skroob and the evil Dark Helmet hold the princess for ransom in the hopes of stealing Druidia's air supply. (the Spaceballs have used up their own atmosphere.) The King of Druidia offers a generous reward to space rogue, Lone Star and sidekick Barf, to rescue his daughter. The two adventurers, on the run from vile gangster Pizza the Hutt, accept the offer and a quest through science fiction parody begins. With Dark Helmet and henchman Colonel Sandurz hot on their trail, our heroes travel from enormous spaceship to desert planet trying to elude the Spaceballs. They enlist the help of wise sage Yoghurt who teaches Lone Star the mysteries of the Schwartz. The final battle over Druidia's air culminates in a gigantic transformer called Mega-Maid as Lone Star battles Helmet to save Vespa and the universe.

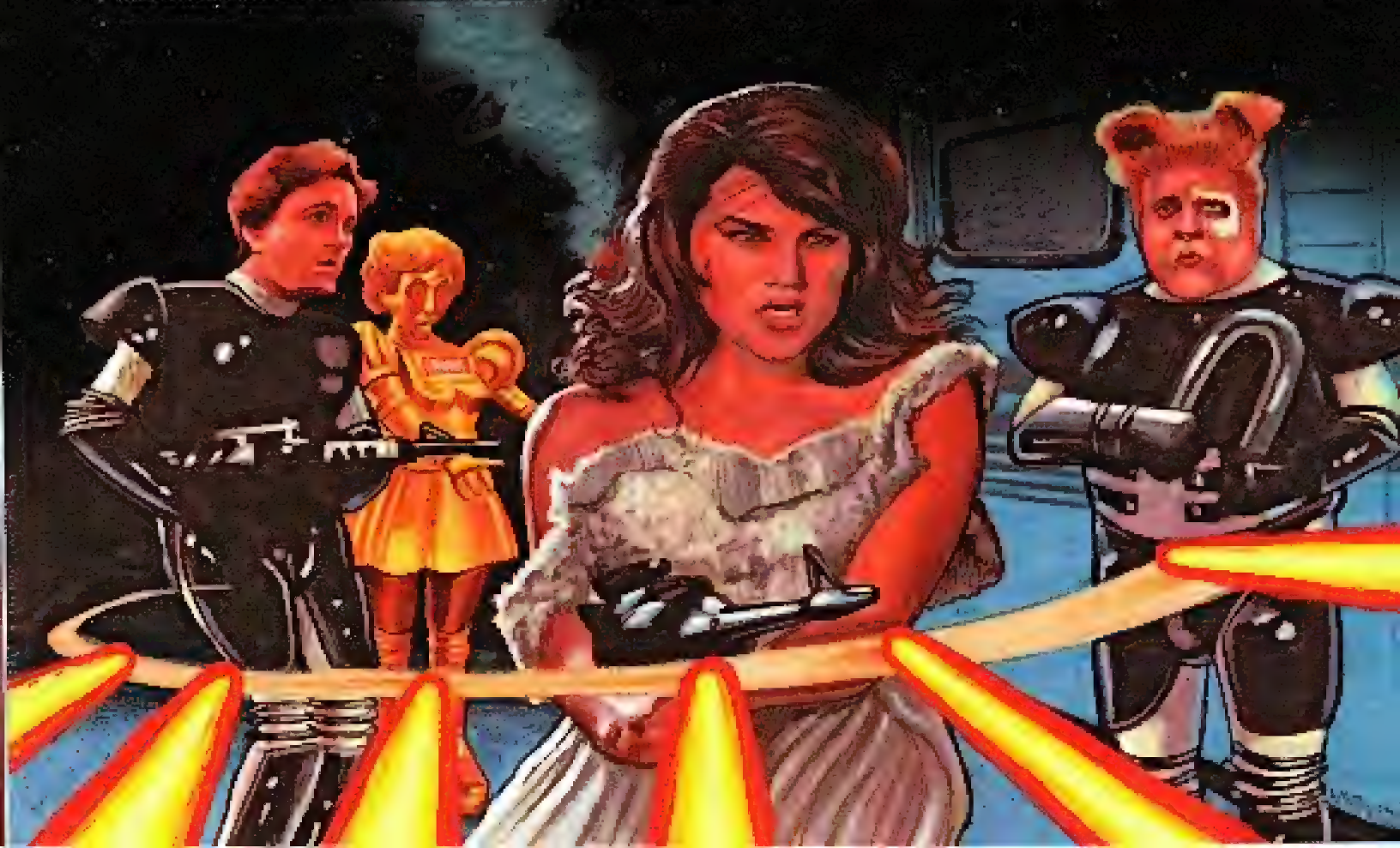
The idea of lampooning *Star Wars* dates back to 1977 with Ernie Fosselius' *Hardware Wars* poking good-natured fun at George Lucas' creation. This paved the way for fans to create their own jabs at the *Star Wars* universe such as Kevin Rubio's classic *Troops*, and many about the

phenomenon or its creator—Joe Nussbaum's *George Lucas in Love*, for example. For the last five years, Lucasfilm and atomfilms.com have had an official *Star Wars* Fan Film contest and awards ceremony.

Spaceballs took potshots at all popular science fiction under the umbrella of *Star Wars*, endearing itself to both fans and skeptics alike. *Spaceballs* began as a 247-page script written by Brooks, Thomas Meehan, and Ronnie Graham. Eventually whittling it down to 147 pages, the three strung together a collection of minor exposition, cheap laughs, and sight gags. With a \$25 million budget, this would be Brooks' ninth directing project and number 11 as producer. Plus, he performed two roles: the wise sage, Yoghurt, and the buffoonish President, Skroob (which is almost Brooks backward). Brooks once said, "Mel Brooks got very little money to be an actor in this; he did it as a favor to the director. And the director got scale! He did it as a favor to the producer whose name also happened to be Mel Brooks. But the producer got a lot of money for doing this, I gotta admit."

Spaceballs merged Luke Skywalker and Han Solo into one scruffy-looking Lone Star, played by Bill Pullman. Daphne Zuniga became spoiled Princess Vespa, and the late John Candy delivered a "tour de force" as sidekick, Barf the Mawg. But heroes are only as good as the bad guys they fight.

Darth Vader redefined the cinematic villain with his dark visage, towering height and deep, threatening voice. Mel Brooks cleverly took things in the other direction, creating Dark Helmet, a short, wiry, non-threatening dark brought to life by Rick Moranis. "Originally, it was designed that the character would be a gigantic helmet," remembers Moranis. "It was only after that was proven to be technically unfeasible that they just went for the larger-than-necessary helmet, which I thought was just as effective."



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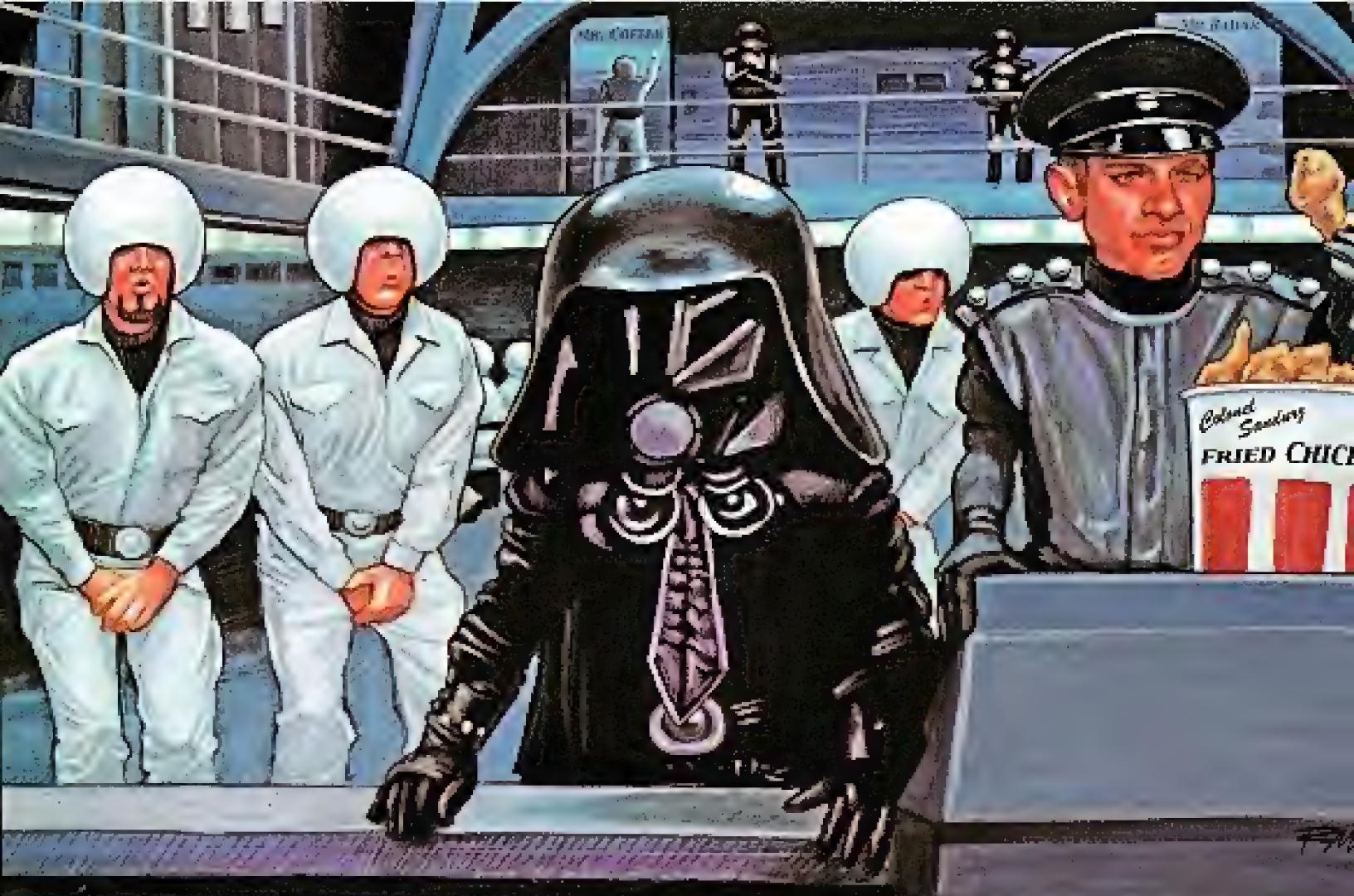


PlayStation 2



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Every bad guy needs a henchman, so George Wyner was cast as bumbling Colonel Sandurz. Wyner had no problem dropping into the role as Helmet's sidekick. "I understood what Mel was talking about when he talked about the qualities he looked for in a second banana. There's a way of presenting a joke for the first banana [Rick Moranis] to then hit it out of the park—you sort of lay it up there for them. I knew what he meant by that, and that's what he saw in me as a second banana. And that was quite encouraging, to say the least, to hear Mel Brooks speak of me that way."

"JOHN CANDY WAS A BLAST... OUTGOING, CUDDLY, WARM, LOVING... ALWAYS UPLIFTING, TELLING FUN STORIES AND KEEPING THE CREW ALIVE."

On set, Brooks was open to his actors creating their own comedic moments. "Well, I remember the scene, it was early on in the film, where [Dark Helmet] is threatening another character," recalls Wyner. "Colonel Sandurz, in listening to this other character be threatened by Dark Helmet, would feel the threat directed at him, even though in that case it wasn't yet... He had the [Schwartz] out to threaten zapping him in his privates... I had no dialog in that scene, I was simply observing... and I decided that was one of the qualities of Colonel Sandurz that was so endearing... he was capable of being terrified, even when it wasn't directed at him."

Moranis admits that working with Brooks was an adventure in itself. "I think the atmosphere on any Mel Brooks film is pretty unique. It's no holds barred, anything goes, and everything is up for grabs. He was wonderful because here poor George had to look at a guy in a huge helmet

the whole time, and he couldn't stop laughing. And Mel would just say, 'Alright, get it out, get it out, get over it, you'll be okay. It'll be fine, get it out.' And he would look at us, and George's face was dark red, tears rolling down his face, and he'd look at me, and you just saw a big helmet with little, spindly black legs shaking underneath it!"

Although the incomparable voice of Joan Rivers emanated from the vocal box of Princess Vespa's droid handmaiden, Dot Matrix, the character was brought to life by famous mime Lorène Yarnell. "[Joan Rivers] was supposed to do all the voiceovers first, and then I could fit my movements

to her" Yarnell remembers. "But instead, we did it opposite because I'm very spontaneous. I said the voices inside my outfit, and then Joan had to watch it on screen and do the voice. And so what happened when Mel did this movie is that he said, 'Why didn't I just have you do everything?' And I said, 'I don't know? Why didn't you?'"

Every Star Wars fan knows the difficulties Anthony Daniels faced in his protocol droid outfit, and Yarnell's trials weren't much easier. "That outfit was so difficult! When we were out in the desert, in the sand dunes, for our first shooting, I can't tell you how hot it was. It was stifling, and I had to walk and, ugh, it was unbelievable. I thought I was going to die. I thought to myself, 'Why did I take this part?' And they had to screw me into it, so it took at least 45 minutes just to get my outfit on. It was unreal!"

Brooks' true genius may come from creating hilarious and memorable characters for the sole purpose of one joke. For instance, Gunner's Mate,

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SCREENWRITER
JAMIE GAMBLE ROBINSON

CAMERA OPERATOR
IAN SIMMONS

PRODUCTION ARTIST
TECHNICAL DIRECTOR
FER MUSTAFA

PRODUCTION TEAM
JAM BENTON
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X I L E P I C T U R E S . C O M
FOR EVERYONE IN FRONT OF AND BEHIND THE CAMERA THIS IS FOR YOU
THANK YOU FOR EVERYTHING - DARE TO DREAM



First Class Phillip (in the edited-for-television version he's called "Idiot"). Commonly referred to as The Cross-Eyed Gunner, this gag character was played by comic Mike Priewski. "They had already cast somebody in the role of the cross-eyed laser gunner, but for one reason or another, the guy fell out. And they had an audition. They only called in a couple of us. I went to the [sound] stage, and the casting director pulled Mel and us off into a corner somewhere, and we pretty much auditioned there in the corner of the stage. Right then and there, Mel said, 'I want you.' And that was it." Having never done cross-eyed work before, Priewski leapt at the

and they built this thing around him, sort of a dome and it was actually bubbling pizza! To get it going, they had wires attached to it so they would keep the pizza hot. It was certainly real pizza because I ate it!" DeLuca recalls. "Between the heat and the electricity, he had to have air. So every time I would stand next to him, I would hear, 'Tell Mel I need more air! Give me more air!' So I'd yell, 'Hey, Mel, he needs more air!' And [Mel]d go, 'Huh? Oh, yeah, yeah.'"

DeLuca recalls Karron continuing to cry for help. "Aaaaaaah! I need more aaaaaaah! Hey, whu, huh, ah, braaah!" and I turn and look down,

"I REMEMBER...RUNNING THROUGH THE PARKING LOT AT MGM SCREAMING, 'MEL BROOKS THINKS I'M FUNNY! MEL BROOKS THINKS I'M FUNNY!'"

opportunity to work with Brooks: "I was still in my early 20s, and I remember, after leaving the audition, literally running through the parking lot at MGM screaming, 'Mel Brooks thinks I'm funny! Mel Brooks thinks I'm funny!'"

The famous "combing the desert" scene featured future *Star Trek: Voyager* star Tim Russ. "I only worked on *Spaceballs* one day, but for some reason, people remember that one gag—'We ain't found SAH?' I lost my wallet a few months back, and the guy who found it happened to be a huge fan and was pretty excited to find out that I was the actor who played that part in the film. It's amazing, really. To me, it was just a day's worth of work."

Rudy DeLuca, who worked with Mel Brooks on *Silent Movie*, *High Anxiety*, and *History of the World Part I*, brought to life Vinnie, right-hand robot to infamous gangster Pizza the Hutt, voiced by Dom DeLuise. DeLuca's favorite memory happened to his pizza-covered co-star Richard Karron, who was inside the costume. "I think he had to kneel or sit down,

and there's smoke coming out of him! 'I'm on fiiiiire! I'm on fiiiiire!'" DeLuca laughs. "So I yell to Mel, 'Mel, he's burning!' I mean, I'm laughing now, but the smoke was pouring out of him! What happened was there was a short and they had to get him out. The electricians came, and they stopped it, of course, but he was smoked inside it! And it was starting to burn, and the pizza was all burnt. So the poor guy went through all that, and of course he's not even on camera."

Although the story is decidedly *Star Wars*, Brooks paid homage to other science fiction like *Planet of the Apes*, *Star Trek*, *Transformers* and a brief scene with the incomparable John Hurt reprising his role of Kane from *Alien*. "Well, it was a rather essential role, which I didn't know, because dear ol' Mel, he's a very crafty fellow, you know," recalls Hurt. "He said, 'I want you to come over to America, to Hollywood, to do a little comedy I'm making. There's a bit about *Alien* in it. Come on, come on over.' So I go over there, and yes, he puts me in a nice hotel for a couple of days, but when I get there, I realize the whole scene would never have

worked if I hadn't done it! He had this animatronic alien that must have cost him a fortune! I know a lot of people don't like blue screen or things like that because they say there's nothing to play with. But I mean, there is if you imagine it. I quite enjoy blue screen—it's just a fabulous exercise. I find it a lot of fun."

Hurt recalls Brooks' attitude as, "I've employed you, and I expect you to come up with the goods." And for a producer to take that kind of attitude with you is the best possible attitude you can have." During the filming of *Spaceballs*, John Candy confirmed in an interview that Mel Brooks "gives you direction you wouldn't normally think of. That's what makes him Mel Brooks."

Because *Star Wars* is held as such an institution, openly mocking it might have generated negative reaction. Brooks knew he had to visually be on par with modern-day sci-fi. "It's no different than a *MAD* Magazine parody or a really good sketch on SCTV or *Saturday Night Live*," says Moranis. "People love to laugh. They love to make fun of precisely the things they hold in such reverence. We pull out our phasers and we're talking in metaphor about your Schwartz and my Schwartz, and then I cut up a sound man.... Any fan of *Star Wars* is going to love a moment like that."

Initially, the film received mediocre reviews. Despite its clever joke on merchandising, *Spaceballs*' paraphernalia was limited to some posters, magazines, T-shirts and, strangely, a young adult novella penned by R.L. Stine (under the name Bob Jevian Stine) featuring the most repetitious use of the word "fershlugginer" in print. But in the early 1990s, the movie reached the growing world of VHS consumers, where it developed its true following just as Colonel Sandurz predicted. As technology progressed, the film debuted on DVD in 2000 and then was remastered for a collector's edition in 2005, continuing to amuse new viewers and past fans.

As its popularity continues, there comes the question of a possible sequel. "Once it became known that the movie had this tremendous following in video, there was talk of doing a sequel," Moranis says. "Mel approached me, and I had this idea for it, which was *Spaceballs 3: The*

Search for *Spaceballs 2*. Mel went on to take credit for that, by the way, one night on the Jay Leno Show. But on the record, he got it from me."

With bronze in their hearts, the stars reflect on choice memories of this 19th anniversary. "Oh, God," says John Hurt. "We did laugh a lot. There was a lovely man who now has left us, John Candy. That's what I particularly remember about my scene. I remember sitting around the monitor and howling with laughter."

"[John Candy] was a blast!" exclaims Lorene Yarnell. "He was an outgoing, cuddly, warm, loving person. That's exactly what I'll always remember. He always had positive energy, always was uplifting, telling fun stories and keeping the crew alive. Mel was working off of him, and they'd work off of each other."

"It's a toss-up," reflects Rick Moranis, "between [working] a year in London on a movie or six weeks in Culver City on *Spaceballs*. So if you can imagine that six weeks could be as much fun as a year somewhere else, that says it all about what it was like shooting that movie. I got away with murder because a lot of the time I was inside the helmet."

"I'm still waiting for my copy of the DVD, please," jokes George Wyner. "I have nothing but memories, but I rent it every other week."

Spaceballs endures because it works on two levels. It's a wacky sci-fi satire but also a pure and sincere fairy tale, something both adults and kids can enjoy. And because Mel Brooks is a self-proclaimed kid at heart, this couldn't make him happier. The film has become, in its own way, a small part of the *Star Wars* phenomenon. As this oft-ignored milestone anniversary comes to pass, the true fans know that whatever the future may hold for the *Spaceballs* and their ridiculous quest for air, it will certainly be reached at ludicrous speed. ☼

The authors wish to thank Rudy DeLuca, Megan Dougherty, John Hurt, Rick Moranis, Robert Shields, Mike Priewski, George Wyner, and Lorene Yarnell for giving their time to make this article happen. And a special thank you to Mel Brooks. May the Schwartz be with you!

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SPACEBALLS
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SPACEBALLS
The Artist's Signature



By Pablo Hidalgo

For the Last Time—No Episodes VII Through IX!

PLUS, WHY VHS OWNERS GOT NO REVENGE OF THE SITH LOVE.

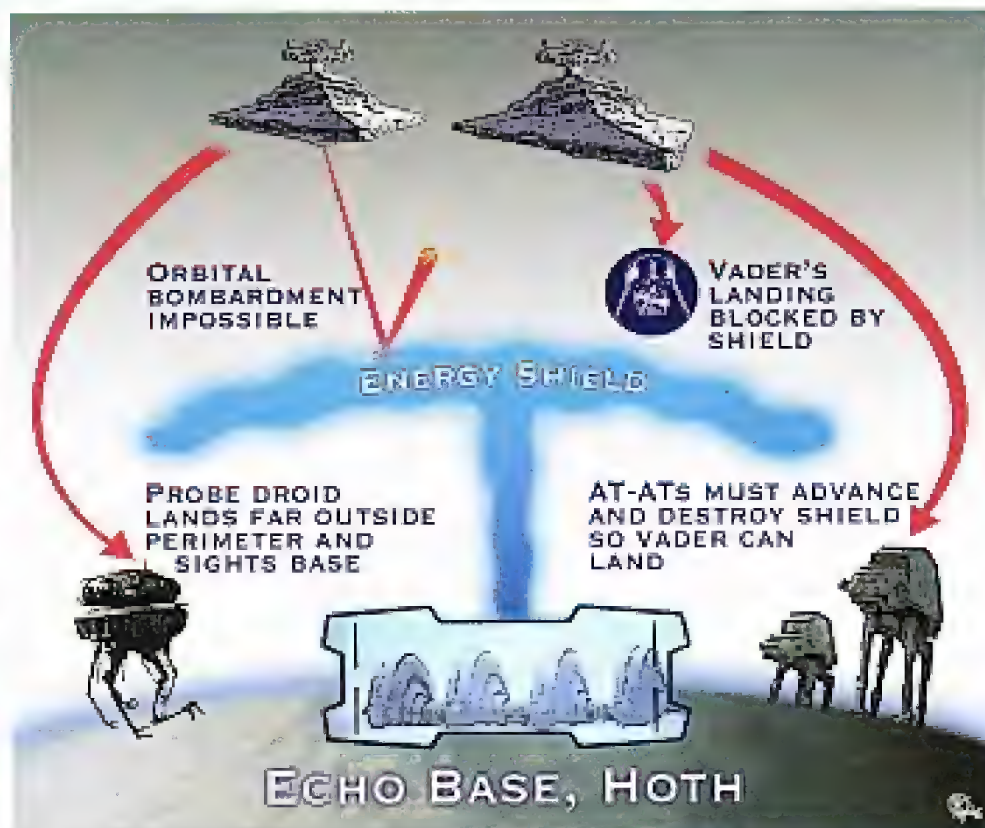
I am confused about something I noticed in The Empire Strikes Back. On Hoth, the Rebels need to open the shield generator surrounding the planet to let out the first transport, along with the two X-wings. If the shield generator needed to be opened to let a transport out, how did the Empire manage to get a Star Destroyer in to deploy the AT-ATs?

—Kyle Terry, Via Email

The energy shield that covered Echo Base on Hoth only offered a limited protection of a few kilometers from the source. Think of it as a ceiling above the Rebel base. It definitely stops Rebel ships from taking off and guards against bombardment, but does nothing to stop Imperial ships from arriving in the system, high overhead. That's why, as Vader ordered, General Veers had to land his troops beyond the range of the energy shield, and then march over land under the shield "umbrella" to destroy the power generators.

On the soundtrack CD to Episode III, the music is out of order from the film. "Grievous Speaks to Lord Sidious" is track 13 of 15, after "The Immolation Scene," and "Enter Lord Vader" comes after "Anakin vs. Obi-Wan." However, Grievous is killed halfway through the movie, and Anakin is dubbed Darth Vader by Sidious before he and Obi-Wan fight. The other soundtracks were in the same order as the films. Why the difference?

—Peter Whitcoff, Via Email



Actually, all the Star Wars soundtracks were originally released with music out of chronological order. That's because John Williams and his music producers specifically pick an order for the optimum listening experience and not necessarily to follow the events of the film. In some cases, music from different parts of the movie is cut together to form a single track. So if you had purchased the original Star Wars two-record album, you would have heard Obi-Wan Kenobi die four tracks before hearing the Cantina Band. In 1980's Empire two-record album, Yoda's theme is the second track. In the original single-record version of Jedi, released in 1983, the second track is "Into the Trap," which accompanies the attack on the Death Star, while Luke's battle over the Sarlacc pit was actually the second-to-last track on the album.

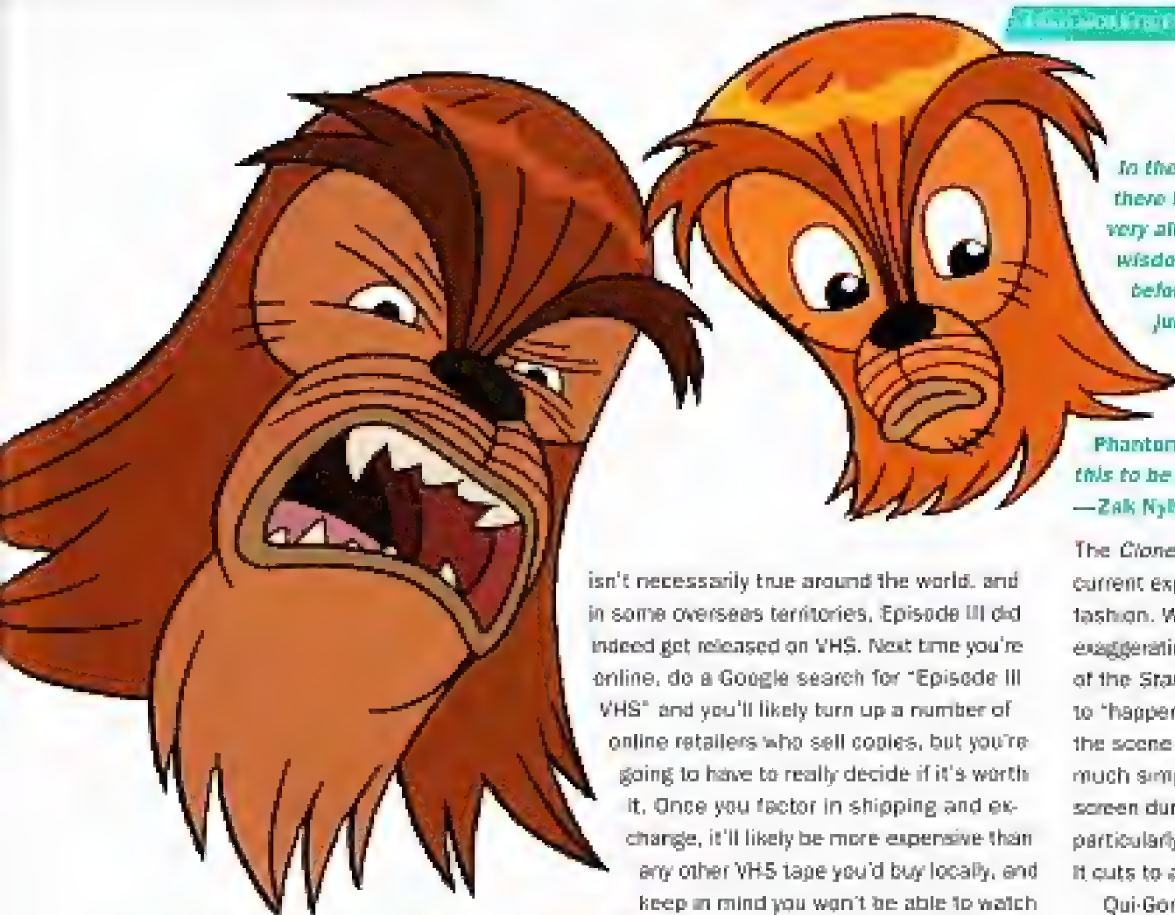
It was not until the 1997 release of the soundtracks by RCA Victor as two-CD sets

for each film that the tracks were rearranged into chronological order. The prequel trilogy has followed the example of the initial out-of-order releases with the Episodes I, II, and III soundtracks.

In Star Wars: Clone Wars Volume 2 when Chewbacca discovers that machine, is that Lumpy with him?

—Kevin Livingston, Via Email

No, and it's not Chewbacca, either. In Chapter 22 of the Clone Wars micro-series, we see a Wookiee father and his son discover a Separatist invasion army in the forests of Kashyyyk. That Wookiee is Tarkov, and his son is Jacoba, who are actually named after series director Genndy Tartakovsky and his son Jacob. Furthermore, it would have been too early in the timeline for Chewbacca to be a father; Lumpy was born well after the Clone Wars.



In the animated *Clone Wars* Volume 2, there is a brief sequence that portrays a very alive Qui-Gon Jinn imparting words of wisdom to a young Anakin. Both stand before a large tree in what seems to be a jungle environment. When are we supposed to assume that this interaction occurred? I would've guessed that the timeline of events in *The Phantom Menace* would render a scene like this to be purely "Infinities" material.

—Zak Nyhus, Via Email

isn't necessarily true around the world, and in some overseas territories, Episode III did indeed get released on VHS. Next time you're online, do a Google search for "Episode III VHS" and you'll likely turn up a number of online retailers who sell copies, but you're going to have to really decide if it's worth it. Once you factor in shipping and exchange, it'll likely be more expensive than any other VHS tape you'd buy locally, and keep in mind you won't be able to watch it. Foreign videos are recorded in a different format that is unreadable by most North American VHS players.

I wonder if Revenge of the Sith might ever be released on VHS. It's really annoying to look at my shelf and see the Special Edition Trilogy, Episode I, Episode II, and no Episode III. It's not a complete set, and that drives me crazy. I suspect that other fans feel the same way as I do: It's like having worked for weeks on a jigsaw puzzle, but having had the last piece stolen so you can't finish it. Please, is there a chance that it might be released on VHS?

—Nathan Stewart, GA

Very doubtful. In the span of time it took to create the prequel trilogy, the VHS market collapsed such that Lucasfilm deemed it unfeasible to release it on VHS. The economics of video are such that the more you produce, the cheaper each unit is—but the problem is that there weren't enough projected VHS sales to warrant the expense required in making it. Most movies nowadays don't bother with VHS editions with children's videos being the exception. How-

ever, with a PG-13 rating, Episode III really doesn't qualify as a children's video.

If your primary concern is filling a slot on your video shelf and less about watching the movie, there is an alternative. What is true about the American VHS market





Is there any truth to the George Lucas interviews concerning Episodes VII-IX at supershadow.com? Is there any truth of future Star Wars movies?
—James Zuniga, Via Email

Not one bit. I've often cautioned about the validity of Star Wars information found on the Internet, and here's a perfect example why. The site, and the person who runs it, have absolutely no relationship with Lucasfilm or George Lucas. The person who runs it has never met nor talked to George Lucas. So-called information, "scoops," and interviews on the site are complete fabrications. Lucasfilm has taken action against the site several times when it has attempted to solicit fans' money under false pretenses.



Fans often wonder why it isn't shut down. Well, for one thing, lying on the Internet isn't exactly a crime. That's why it's up to everyone

to be just a little skeptical and consider the source when reading Internet news on Star Wars. Sticking to official sources like starwars.com and Star Wars Insider will always keep you informed on true Star Wars developments.

About a week ago, a friend and I argued while watching The Empire Strikes Back whether or not Luke understood R2-D2's random beeps and whirs. Then I put in Episode III and realized Obi-Wan also understood this random beeping. So how did this farmboy learn to speak in beeps, and how did Obi-Wan learn this? Is it like Morse code or some mysterious language that you have to learn? My friend said it was magic. Please help me win this argument!

—Kelly Welch, Via Email

It's actually neither. Humans can understand the basic gist of what an R2 unit is saying if the droid keeps it simple—things like greetings, warnings or argumentative beeps—but no organic being can ever truly understand what an astromech is bleeping about unless he has a computer or protocol droid to translate for him. When you watch the films again, ignore any scene of a human chatting with an R2 unit that takes place in a cockpit. In scenes such as in Luke's X-wing fighter or Obi-Wan's Jedi fighter, the astromech is conversing through the ship's computer, and translated text is appearing on the pilot's display screen.

What that leaves are scenes where the information is strictly heading one way from the human to the droid. For example, on Dagobah, Luke may ask Artoo if he's ready for some power, but he only understands Artoo's response as an affirmative, and nothing beyond that. Luke even makes clear he can't understand Artoo's dialogue when he says, "If you're saying coming here was a bad idea, I'm beginning to agree with you."

Likewise, in Episode III, when Obi-Wan asks Artoo if the little droid can hear him on the com-link, he isn't looking for anything beyond an affirmative beep.



Why are the Alliance starfighters named after roman letters (K, Y, A, B) if they do not use the human alphabet for representing Basic?

—Lee Mendoza, Via Email

Well, actually, they do use the Roman alphabet in the Star Wars universe. It appears that multiple alphabets are in common use, as is evidenced by the existence of names and terms such as R2-D2, attack pattern Delta, Lambda-class shuttle, Aleph-class starfighters, and others stemming from the more visible Aurebesh written script.



My coworker and I, both huge Star Wars fans, have been having a running battle all day regarding Wedge and the Battle of Hoth. He says that Wedge was the Rogue Squadron pilot that located Han and Luke on Hoth in Empire. I say that he is incorrect. I concede that Wedge and Janson were the pilots that took down the AT-AT after Dash was killed, but I refuse to believe that it was Wedge that found Han and Luke. There is lunch riding on this, so can you please help?

—Nathan Hill and Jason Bowling, Via Email

Jason, you owe Nathan lunch. The pilot who finds Luke and Han in the Hoth wilderness is Zev Senesca, or Rogue Two, played by actor Christopher Malcolm. Wedge Antilles is Rogue Three, played by Denis Lawson. You're right in that Wedge and Janson are the ones that take down the AT-AT. Zev was about to try a harpoon run next, but he gets blown out of the sky just before Luke's snowspeeder is hit and crashes into the powder.

Do you have a Star Wars trivia question that you can't find the answer to? E-mail it to us at QandA@insider.starwars.com or send it to STAR WARS INSIDER, P.O. Box 23500, Oakland, CA 94623-2350. ATTN: Q&A.



Rogue Three is Wedge Antilles, a very skilled Corellian pilot and survivor of many battles. He and his gunner Janson brought down the first AT-AT in the battle of Hoth using a tow cable.



Rogue Two is Zev Senesca. He is the pilot who first found Han and Luke in the Hoth wilderness after Luke's fight with the wampa. Zev was shot down in the battle of Hoth.



Red Six is Jek Porkins, a pilot of great renown and appetite who gave his all in the battle of Yavin over the first Death Star. Better keep that free lunch away from him. Nathan!

By Steve Sansweet

Scumming the Galaxy, One Toy at a Time

HERE'S A CHANCE TO TIE ONE ON, AND THE ANSWER TO THE PERENNIAL QUESTION: WHAT'S MY COLLECTION WORTH?

WITH all of the thousands of Star Wars sites that exist in Cyberspace, from starwars.com to an individual fan posting a paean to Han Solo, it's hard to remember the emptiness...before the light times, before the Special Editions. It was anticipation of the 1997 theatrical releases that spurred creation of everything from the Official Star Wars site to Ain't It Cool News.

Then there's the cheekily named collectibles site, Rebelscum.com, which started as one collector sharing his passion online; a decade later, it's the major fan-run Star Wars collectibles site. Before its current incarnation, it was part of proprietor Philip Wise's personal site, mainly devoted to family activities. "It was the place I learned to write HTML, and began to understand how a website can be the center of a community," Philip says. For years, he also worked for companies selling computers.

While Philip long owned a couple of saga posters, the collecting bug didn't really bite until around 1995. "I got hooked on Galoob Micro-Machines, and then carded Power of the Force 2 figures, though I still laugh out loud when I recall seeing 'He-Man' Tatooine Luke for the first time!" he adds.

The toy part of Wiseacres.com started with Philip writing about new toy finds in the Dallas-Ft. Worth area, which seems to have a Wal-Mart, Target, or Toys 'R' Us on every other corner. It also focused on high-quality photos of collectibles, and those two elements are still the site's



hallmark. "I was amazed at how fast the readership built, and soon it was way more than I could handle myself," he recalls.

"At the same time, I felt it needed a name recognized by real fans, and they deserved a better-designed site than my feeble skills could

produce, so Chris Holoka (a Michigan web designer with his own flip site) volunteered to handle the graphics. 'Rebelscum' was available as a domain name and—critically—not trademarked by Lucasfilm. In October 1998, all content was moved over to Rebelscum.com." The other original team member was a then-teenage Adam Pawlus, who had his own prolific online Star Wars newsletter and today works for Entertainment Earth.

Throughout the years, the site has changed a bit, adding new features and improving what's already there. Occasionally management gets into a spat with licensees who strategically try to control the timing of news and photos; but, the argument goes, if they show up in Rebelscum's mailbox and aren't used, they're likely to appear on other fan collectible sites. "Fundamentally,



I have always strived to simply provide an excellent resource for *Star Wars* collectors that is responsive to the needs of the community," Philip says. "Though today it takes a significant amount of work and funds to operate, the site was always just a way to have fun with *Star Wars*." It now takes a global staff of 14 volunteers, plus volunteer forum moderators, to share the fun.

As he looks back with satisfaction over the first 10 years, Philip sees a rosy future for both the saga and his site. "Although it wasn't expected, interest in collecting has actually grown, fueled by the increasing importance of online purchasing of more expensive collectibles from companies like Master Replicas, Gentle Giant, and Sideshow," he says. "As long as licensees continue to create great products, *Star Wars* collectors, who have shown a terrific amount of desire to spend hard-earned cash, will continue to collect. With Lucasfilm actively generating continued brand interest via the anticipated animated and live-action series, I don't see any reason fans will stop being interested."



Philip Wise's toy room circa 2000.



I don't have a question about a particular collectible, but about collecting in general. Is it just about collecting items that will go up in value? Everything in my collection is worthless; the only thing I consider a true collectible is a Force FX Lightsaber. So please tell me, what is true collecting?

—Kainoa Pilago, Stellacoom, WA

Oh boy! I feel a sermon coming on. "Yes, Virginia, there really is a Santa Claus." Oops, wrong sermon. That really is a great question, though. No, Kainoa, collecting is not just about items that will go up in value. In fact, for many of us—certainly the majority of collectors who I know personally—collecting *Star Wars* isn't about price appreciation at all. It's about the excitement of the hunt, the coolness factor of finding something unexpected, the joy of getting the 100th card to complete a set. I haven't the faintest idea what my collection is "worth," except to me: it's priceless! It's filled with the memories of how I found something, where I got it, who else was involved, sharing it with friends—all of those connections that make us *Star Wars* collectors a real community. That's true collecting. And I hope you'll agree that your own collection is far from worthless.

My friend Landry and I saw the picture of Order 66 in issue 88 and decided to make our own version. We would very much appreciate it if you put this photo in Insider because we love the magazine and worked a long time on this. Thanks!

—Jack Vann, Bayonet Point, FL

I'll bet you guys did work a long time to set this up Jack. But my question is, who had the most fun knocking it all down? Thanks for sharing!

Oh Wise Master: I just recently started collecting Star Wars Hallmark ornaments. Can you please tell me how many ornaments are floating around out there waiting to join my collection? Where can I get a complete list and where is a good place to start searching for them? Please, please, please help me, Wise One!

—Jess Hayward, North Ben, OR

You talkin' to me? You talkin' to me? OK, you're probably not old enough to know who Travis Bickle is (after all, *Taxi Driver* came out the year before *Star Wars*), so I'll cut out the wise guy (as opposed to Wise Master) attempt at humor. I searched the Web for a complete list and wasn't satisfied with any that I found, so I'm including one here. Including the mini-lunchbox ornaments, I count 53 since the first, a light-up Millennium Falcon in 1998. (If I've missed any, I'm sure my faithful readers will let me know!) EBay is one hunting ground; someone recently listed a "near-complete" collection (I counted only 39), seeking an opening bid of \$539 and a buy-it-now price of \$749. It didn't sell, but probably the best way to buy these is as part of a collection, based on what you can afford. They'll usually be less expensive as part of a bulk purchase. You can also do a Google search for "Hallmark Star Wars Ornaments" and come up with some dealers who stock the older pieces. Local flea markets and garage sales are another possibility, but I'd avoid most antique malls and stores because they are usually way overpriced. They make a wonderful collection, so best of luck!

Here's the full list of ornaments:

- | | |
|--|--|
| 1998 Millennium Falcon | 2002 Luke Skywalker |
| 1998 The Vehicles of Star Wars with X-Wing Fighter, TIE Fighter, & AT-AT | 2002 Darth Vader |
| 1997 C-3PO and R2-D2 | 2002 Death Star |
| 1997 Yoda | 2003 Padmé Amidala |
| 1997 Luke Skywalker | 2003 Yoda Jedi Master |
| 1997 Darth Vader (Light and Voice) | 2003 Clone Troopers Miniatures |
| 1998 Ewoks | 2003 TIE Fighter |
| 1998 Boba Fett | 2003 C-3PO |
| 1998 Princess Leia | 2004 Anakin Skywalker |
| 1998 X-Wing Starfighter (Features Lights) | 2004 Chewbacca & C-3PO |
| 1998 Star Wars X-Wing Lunch Box | 2004 Star Destroyer & Blockade Runner w/Light & Voice |
| 1999 Max Rebel Band | 2004 Star Wars: A New Hope Theater One-Sheet |
| 1999 Chewbacca | 2005 Anakin Skywalker's Jedi Starfighter |
| 1999 Han Solo | 2005 Clone Trooper Lieutenant |
| 1999 Darth Vader's TIE Fighter (Features Lights) | 2005 Darth Vader |
| 1999 Naboo Starfighter | 2005 Princess Leia as Jabba's Prisoner |
| 1999 Queen Amidala | 2005 TIE Advanced X1 & Millennium Falcon |
| 2000 Jedi Council Members: Yoda, Yoda, and Ki-Adi-Mundi | 2000 Clone Wars Miniatures w/Anakin Skywalker, Padmé Amidala, & Yoda |
| 2000 Darth Maul | 2006 Luke Skywalker & Yoda |
| 2000 Imperial Stormtrooper | 2006 Imperial AT-AT & Rebel Snowspeeder |
| 2000 Qui-Gon Jinn | 2006 Obi-Wan Kenobi vs. Anakin Skywalker |
| 2000 Obi-Wan Kenobi | |
| 2000 Gangster Submarine (Features Lights) | |
| 2001 Battle of Naboo | |
| 2001 Anakin Skywalker | |
| 2001 Jar Jar Binks | |
| 2001 R2-D2 | |
| 2001 The Empire Strikes Back Lunch Box and Drink Container | |
| 2001 Naboo Royal Starship | |
| 2002 Jango Fett | |
| 2002 Obi-Wan Kenobi | |
| 2002 Slave I Starship Die-Cast Metal | |



Photos by Anne Newman



I recently purchased a necktie from Star Wars: A New Hope at my county fair. I got it for \$12, and there was only one of them, plus one each for The Empire Strikes Back and Return of the Jedi. The tie has the company name Ralph Marlin on the back. It also has a white box printed on the back that says: "Star Wars International Video Art" © 1996 Lucasfilm Ltd. I would really appreciate it if you gave me the details on this product, like if it's worth anything and the background of the product. I'm really excited about this piece because I've never even heard of a Star Wars necktie!

—Isaac Spiegel, Encinitas, CA

Isaac, consider yourself fortunate that you had never heard of a Star Wars necktie before your close encounter at the fair. Those of use who have been collecting apparel items for a while got over our excitement about these long ago—like 1996, when they first started to flood the market. OK, I'm being a little harsh here. Some of these were fairly attractive and wearable, but there were about a bazillion different designs over the years, including the art that went on the last major international release of the videocassettes prior to the 1997 Special Editions. And in addition to the ties Ralph Marlin produced in the U.S., there were another gazillion designs that were sold in Japan, Australia, and the U.K. The Marlin ties were made through Episode I, and it's hard to say if you overpaid or not, but if you like it, that's what counts.



Early Bird Kit backdrop image courtesy of Pribelium.com.

I purchased the Wal-Mart exclusive Early Bird Kit prior to the opening of Episode III. I sent in the certificate and received the four Star Wars figures, which are really great. I would like to know if Hasbro is planning on releasing the other figures that are shown on the cardboard backdrop. I tried contacting Hasbro but received only a "can not answer at this time," so I decided to ask the Jedi Master himself. Can you provide any enlightenment on this? What does the future hold?

—Jerry Hoch, Kingston, NY

So I'm a Jedi Master and a Yoda Magic 8-Ball all at once? Cloudy the future is. Rely on it, you may. Humph, uncertain it is. Concentrate and ask again. The cardboard backdrop was meant to recall the original one from the "empty box" Early Bird Kit for the holidays of 1977, when Kenner Products had no action figures to ship. One of the pictured figures, a Sand Person (Tusken Raider), appeared earlier this year on a vintage-style card as part of the Ultimate Galactic Hunt promotion. Although not exactly like the original (neither are the figures sent with redemption of the Wal-Mart kit coupon), it could be considered a match. With the Hasbro contract in place for more than another decade, there's probably a decent chance of you getting your wish.



Please send your questions and comments about collectibles to: *Scouting the Galaxy*, P.O. Box 2898, Petaluma, CA 94953-2898. Or you may e-mail them to scouting@insider.starwars.com, making sure to put your hometown in the e-mail along with your full name. Letters won't be answered without both your name and city. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.

COOL

THE STAR WARS ART OF NATHAN CABRERA

By Bonnie Burton

Photos by Chris Warner at the Ben Maltz
Gallery at Otis College of Art and Design.

If Han Solo had run into artist-cum-toy designer Nathan Cabrera's mysterious lady in blue stormtrooper armor, he might have considered switching sides. Making its debut in 2003 during a solo show at the Los Angeles gallery Six Space, the life-size female stormtrooper sculpt entitled "Who's Afraid of the Big Bad Wolf?" is Cabrera's take on Little Red Riding Hood and a galaxy far, far away.

"I love the design of stormtroopers," Cabrera explains. "And I wanted to make a version of Little Red Riding Hood that actually looked like she hunted wolves. Originally, I had all these great geeky references shoved into a drawing that I did in my sketchbook and thought it would be interesting to build an installation from it. Hardcore *Star Wars* fans—[like] the 501st guys—thought it was total sacrilege to make a perfectly pristine white stormtrooper outfit and then paint it blue. But I wanted it to be different and stand out. The thing is, if it was left as a slick white armor, or even a little dirty, people would just look at it as a stormtrooper and not appreciate the piece as a whole."

At first glance, the pop-culture salute to comic book antihero Tank Girl and her mischievous expression is obvious. "Jamie Hewlett is a huge influence on me," Cabrera says. Instead of the standard stormtrooper boots, she defiantly dons a pair of shell toe Adidas shoes tied with fat laces, "which is a little nod to my childhood," Cabrera smiles.

**"THE STORMTROOPER GIRL IS
MY VERSION OF A COMIC BOOK
PINUP IMAGE MEANT FOR A
CONTEMPORARY ART MUSEUM."**



DOOPER

By her side is an impressive weapon that Harrison Ford carried in another epic film—Deckard's gun from *Blade Runner*. Kewpie doll heads and wolf skulls hang from her waistband. "It's all these little references that end up making her into this empowered female stormtrooper wolf hunter," Cabrera explains. "The stormtrooper girl is my version of a comic book pinup image meant for a contemporary art museum."

"I wanted the piece to look thought-out and not merely smashed together," Cabrera continues. "I needed to convey that she had lived in that uniform and had done all these things in it. So that's why there's dirt and grime and dents and blaster holes in it. And the one thing I love about stormtroopers—as well as Tank Girl—is that kind of image sets off a storytelling mentality in everybody who sees her."

Telling a story is so important to Cabrera that when he was asked to participate in a conceptual art show about toys, he dove right back into his childhood for another *Star Wars*-inspired piece.

In addition to adding the stormtrooper girl to this next show (complete with silkscreen posters of the Big Bad Wolf on display behind her), Cabrera debuted his own interpretation of a Tusken Raider.

"I wanted to do a piece that wasn't an actual toy, but instead something just based on a *Star Wars* action figure," Cabrera explains. "As a toy maker, I make bids with toy companies to get figures made. So recently, when I would send my price quotes to a toy company, I noticed that something was way off. As oil and gasoline prices were skyrocketing, my vinyl toy costs were also rising. In the space of just a week, the price would go up \$2,000 or more. It's ironic that parents are complaining about gasoline prices to fill up their car tanks, but at the same time no one complains about the toy prices going up."

Working with Hasbro and Mattel as well as taking the role of lead designer for the edgy Span of Sunset store in Los Angeles and Necessary Toy Foundation, Cabrera's background in creating toys is extensive.

"Everything you touch is made from a petro chemical, including the plastics that make toys," Cabrera explains. "So when I created the Tusken Raider piece for the show, I decided to call it 'The Cost of Fun Is Going Up' for that reason alone."

Cabrera sculpted the piece and sewed the costume. The mask was originally made by Cabrera 10 years earlier as part of a Halloween costume. The finished installation shows the Tusken Raider guarding oil drums to drive the point home.

"The Tusken Raider fits perfectly as a symbol for the current oil-hearding insanity and other political undertones, so much so that, to go with the installation, I also printed a bunch of political propaganda pamphlets that resemble the ones the U.S. drops on the Middle East," Cabrera says. "They were all about the cost of oil and quotes from the CEO of Mattel from trade magazine interviews: I got a great picture of Desert Storm Barbie on the cover."

Adds Cabrera, "I'm not an incredibly political person, but when the oil situation started to invade my work as a toy designer on a day-to-day basis and people were



*Who's Afraid of the Big Bad Wolf?, 2003
Mixed media sculpture*



complaining about my price quotes. It made me more aware of the situation, and I felt I had to comment on it in my own art."

Cabrera noticed two reactions from those who stared in awe. "Either people right off the bat understand it's referring to *Star Wars* and get where I'm coming from with it, or they have no understanding of the films and are basically spooked by the image. I made the Tusken about 6' 5", which is a little bit above average height, so he looks down at you a little bit—making it extra eerie."

While others may be alarmed by the imagery, Cabrera says it's his fellow *Star Wars* fans who seem to appreciate these pieces the most. "Star Wars fans seem to be blown away because they've never seen anything exactly like it," Cabrera says. "While it's undoubtedly inspired by the films, it remains different than anything around. Of course, unlike others, they are extremely excited by the costuming and how I made the armor so they can do it as well."

Cabrera can relate with the fans' enthusiastic DIY attitude. As a kid seeing the *Star Wars* films for the first time, he was blown away by the possibilities of creating his own world in a galaxy full of interesting characters and powerful starships using action figures and an overactive imagination.

"I love the *Star Wars* films, but I was way more excited as a kid to see all the behind-the-scenes stuff," Cabrera explains. "Almost all the miniatures they built to film in front of the blue and green screens were amazing to me because I could mimic the same things with my own action figures. Seeing these stop-motion guys pop out from underneath the floorboards in behind-the-scenes footage made me think I could build a miniature set, too. I would build these amazing scenes in my backyard. I created Ewok villages in the grass and brought out the fake Christmas

The Cost of Fun is Going Up,
2006
Mixed Media Sculpture



snow to make a Hoth battle scene featuring my toy AT-AT. I'd make huge dirt piles and make Tatooine encampments on top of them."

To feed his creativity further, Cabrera devoured magazines like *Fangoria* and *Gorezone*, scanning the how-to sections for additional tips. "Seeing how puppets and animatronics—which looked like cool robotic monsters—were made sparked my imagination about what was possible as an actual career option," Cabrera recalls.

Cabrera's dream in pursuing an art career became a reality soon

"THE TUSKEN RAIDER FITS PERFECTLY AS A SYMBOL FOR THE CURRENT OIL-HOARDING INSANITY AND OTHER POLITICAL UNDERTONES."

after he graduated from high school. He initially produced comic books for Image Comics, Marvel, DC, and others, which then led him to a career in the entertainment industry creating original properties for television. His clients include the Fox Kids Network, Discovery Kids, the Cartoon Network, Disney, and the Jim Henson Company.

"The stormtrooper girl was the second-biggest piece I ever made, which was a bit of a personal triumph thing for me," Cabrera recalls. "At the time, I was developing a bunch of children's shows and worked in Jim Henson's creature shop. And the stormtrooper girl ended up reflecting all my influences from comic books, TV and film as well as my previous work making objects in the creature shop."

Cabrera hopes that his sculptures not only impress those who see them, but also affect them more than a painting or photograph. "I was so affected by seeing all kinds of installation art during my trips to museums as a kid," Cabrera says. "My father used to take me to museums and let me explore on my own. I would walk around and check out all these amazing installation pieces and not really understand what I was looking at. Unlike painting or photography, mixed media installations completely surround you, invade your space a little and feel real."

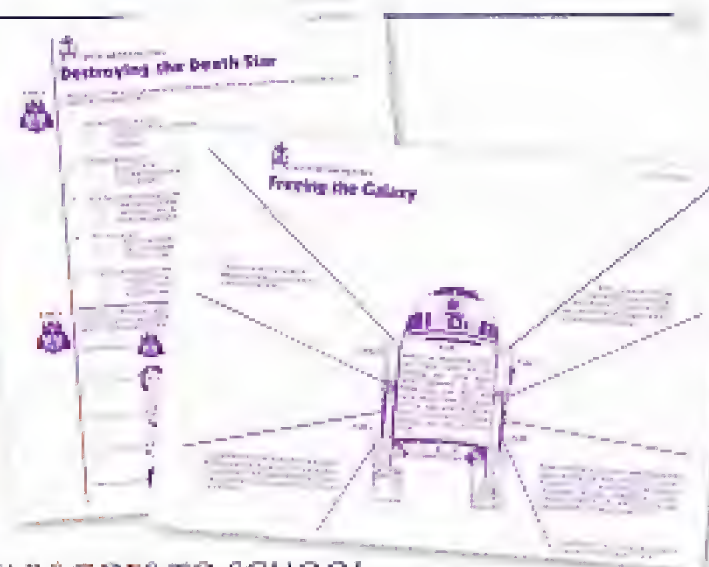
However, for Cabrera, the best part of the artistic experience is seeing his installations set up in a gallery, and overhearing people's reactions. "I love it when people look at these pieces and come with their own thoughts and stories about what it represents to them." ♦



By Bonnie Burton and Pablo Hidalgo

Star Wars Goes to School

AUDIOCAST: 1978 EDUCATIONAL FILMSTRIP



AUDIOCAST: STAR WARS GOES TO SCHOOL

By Pete Vilmur

Readers of Kessel Mines, an in-depth series available to Hyperspace members, were recently treated to an audio-visual blast from the past with the digital debut of a vintage *Star Wars* educational filmstrip that originally played to grade-school classrooms during the late 1970s. "Old School *Star Wars*" presents the entire 83-image series and its accompanying soundtrack as an AudioCast feature; it tested the tolerance threshold of old and new fans alike.

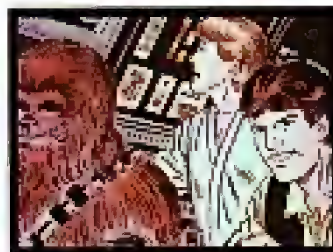
Time has not been kind to the *Star Wars* educational filmstrip of 1978. Crude artwork and campy dialog have sadly pigeonholed the presentation as a product of the '70s, when things were simpler at Lucasfilm. In this case, however, it's so bad, it's good.

The artwork may look like it was drawn for bubblegum wrappers, but the soundtrack really takes this presentation to new heights—or depths—depending on your point of view. The uncredited voice actor—who tried his best to enunciate every word perfectly for impressionable young ears—painfully tries to impersonate not only the baritone of Darth Vader but also Princess Leia's anguished pleas, veering pretty far from the scripted dialog of the film at times.

The gem of the 20-minute presentation is the disembodied voice of Obi-Wan as Luke barrels down the Death Star trench (time code 18:18). Think "golly-gee" speak in an echo chamber. "Go with your feelings. Use the Force."

Hyperspace members can download several PDF worksheets like those originally handed out to students after the presentation, hot off the mimeograph press. The worksheets incorporate the purple ink of those original mimeos, although the strangely pleasant aroma is unfortunately unavailable for download.

Publisher Random House's School Division also took advantage of the late 1970s space craze with a set of four "Attack on Reading" workbooks, each containing 96 pages of *Star Wars*-inspired exercises to help kids with their reading skills. The four books in the series—*Word Study*, *Study Skills*, *Comprehension 1*, and *Comprehension 2*—all sported colorful covers by classic *Star Wars* artists John Berkey and Tom Chantrell, and included a corresponding Teacher's Guide for each.





VISITS TO RANCHO OBI-WAN

With the new Hyperspace-exclusive video series *Visits to Rancho Obi-Wan*, fan club members get rare glimpses inside Rancho Obi-Wan—the 5,000-square-foot chicken barn-turned private collectibles-museum owned and maintained by Lucasfilm's own head of Fan Relations Steve Sansweet.

"I really wish I could give personal tours of the collection to everyone who wants to see it, but my time is severely limited, so I figured this would be a cool way to share at least a part of

it," Sansweet says. "We've put together a list of about 30 different topics—everything from school supplies to fan-made items to female-oriented collectibles...whatever that means!"

In each segment, Sansweet discusses the history behind everything from vintage action figures and pencil pouches to pressed tin lunchboxes and nearly every pinball and video arcade game ever produced. "The story is what makes the item special," Sansweet explains. "Anyone with some money can go out and amass a big collection. But I've been adding to my collection for nearly 30 years, piece by piece. And there are some wonderful personal tales behind so many of the pieces—my big finds, the ones that got away, my dumbest decisions and the like. They add a human dimension to the stuff."

While Sansweet's immense collection continues to grow, it's difficult for him to pinpoint which item is currently his favorite. "It's impossible to choose, and it changes every day," Sansweet smiles. "But I really do love fan-made items because they show fans' skills and passion for the saga."

As the series progresses, Sansweet hopes it inspires other fans to talk about and show off their own collections in fun ways. "I'm interested in showing the breadth and depth of collecting



Star Wars," Sansweet says. "No matter how limited your time or money is, you can put together a collection that will mean something to you, whether it's greeting cards or decorated pizza boxes or uncared action figures."



BEST OF STAR WARS BLOGS

Are you itching to review the books *Betrayal* or *Triple Zero*? Or maybe you want to write an ode to Chewie? Perhaps you'd rather write about your funnest moment as a *Star Wars* fan? Thanks to *Star Wars Blogs* (blogs.starwars.com), for over a year now, Hyperspace members have been sharing their favorite *Star Wars* memories and commenting on the latest books, comics, and toys. But the fans aren't the only ones excited about blogging: Lucasfilm cast and crew are also writing VIP blogs, including one by writer Aaron Allston and a multiblog full of *Star Wars* artists, not to mention various members of Lucasfilm, LucasArts, and ILM, as well as licensees like Topps and *Star Wars Insider* magazine.

To read thousands of blogs covering such topics as the films, collecting, Expanded Universe, gaming, fan activities and more, visit blogs.starwars.com.

OH WELL, WHATEVER, NEVER MIND

By Dark Spark

I bought a book because of an eight-page essay about *Star Wars*—actually, an eight-page piece theorizing that *The Empire Strikes Back* is the film that shaped the foundation of Generation X.

The book *Sex, Drugs, and Cocoa Puffs* by Chuck Klosterman is pretty much on the mark. Preceding "Sulking with Lisa Loeb on the Ice Planet Hoth" is 12 pages on *Saved by the Bell*. Thus this is not textbook deep thinking, although I do admire Klosterman's conclusions in both cases.

He writes, "Studied objectively, Luke Skywalker was not very cool. But for kids who saw *Empire*, Luke was the Man. He was the guy we wanted to be. Retrospectively, we'd like to claim Han Solo was the single most desirable character—and he was, in theory. But Solo's brand of cool is something you can't understand until you're old enough to realize being an arrogant jerk is an attractive male quality. Third-graders don't want to be gritty and misunderstood; third-graders want to be Mark Hamill."

I'm sure I saw the movies as a kid, but I don't remember seeing them, at least not as clearly as my mother buying a Jabba the Hutt playset for my cousin's birthday, to my deep disgust. My first lucid encounter with the galaxy far, far away was as a deeply cynical 13-year-old the same month the song "Smells Like Teen Spirit" first charted.

Which isn't to say I didn't love the movies. One does not end up blogging more than

a decade in this fandom otherwise. But I experienced them—and maybe still do—a bit differently from the folks who saw them as third-graders, or who saw them in the original cultural context as adults, or who first saw them all gussied up in 1997. I don't remember ever being surprised by Vader being Luke's father or Leia being his sister. These were just things I knew from growing up in a household of geeks.

If there was ever a point to this ramble, I think I lost it. But I think it boils down to the fact that nothing in this culture is one-size-fits-all. No one fits into all the specific holes they're supposed to.

THE ORIGIN OF ANAKIN

By NerfHerdersAnonymous

Did you ever wonder where George Lucas came up with the name Anakin? Look no further than director Ken Annakin. Annakin, who turns 92 in August, has directed a host of films. The most



Photo of Ken Annakin by Mike Beacom, courtesy of Bruce Crawford of the Omaha Film Event website.

recent was *Ghengis Khan*, but he's probably best known for *The Longest Day* and *The Battle of the Bulge*. The name is of Russian origin, but Annakin himself was born in Yorkshire, U.K.

It's interesting to note that one of Annakin's films, *The Private Movie* (1982), has two *Star Wars* references. The first is from a song in the film based on *Pirates of Penzance*'s "Major Modern General," and it is sung by Stanley Kerr. The lyrics go like this: "My military knowledge for I'm plucky and adventure-y/Embraces M*A*S*H and *Star Wars* and the 22nd century/Yes sir in matters vegetable, animal, and mineral/I am the very model of a modern major general/In short in matters vegetable, animal, and mineral/He is the very model of a modern major general."

For the second, Frederick hears "use the Force, Frederick" in his head, at which time his sword turns into a lightsaber and he wins his duel.

GALACTIC GALLERY

Before our favorite *Star Wars* visionaries came to be such icons, they initially worked in the world of concept art and helped translate George Lucas' imagination into reality. Here is a showcase of their wondrous work.

RED IN THE FACE

In this early color study of Jar Jar Binks by Terry Whitlatch, the artist suggests a more dramatic coloration.



THAT HOT ROD TOUCH

This conceptual paint scheme for a Jedi starfighter Alex Jaeger definitely has a hot rod touch.



HOTH HIKING

Han Solo and Chewbacca hike across a very different looking Echo Base in this early production painting by Ralph McQuarrie.



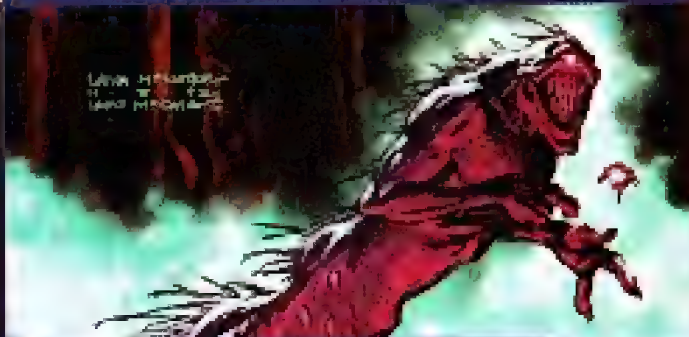
TO YOUR STATIONS

This early Ralph McQuarrie painting captures the Colin Cantwell conceptual version of the Y-wing fighter, complete with a bubble-dome turret gun, which would be unfilmable using 1970s visual effects.



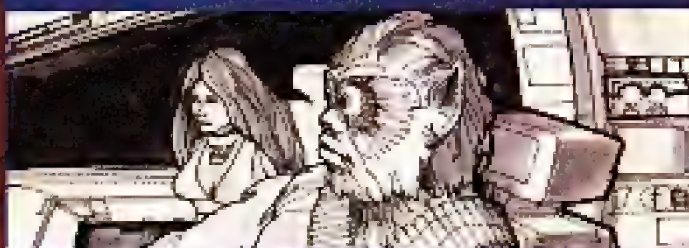
OCTUPTARRA PRECURSOR

A variation of this unused Episode II droid concept by Ryan Church would appear in Episode III as an octuptarra droid.



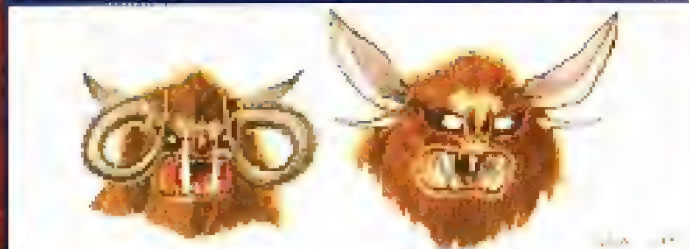
LAVA MONSTER

Iain McCaig illustrates this wicked looking serpentine monster thought to inhabit the fiery lands of Mustafar.



PRINCESS AND WOOKIEE

An early storyboard depicting prototype versions of Princess Leia and Chewbacca aboard the Falcon.



WORKING WAMPA

These Joe Johnston illustrations represent some of the earliest explorations of what would become the wampa ice creature.

VOL. 21

BANTHA TRACKS

BY THE FANS.
FOR THE FANS.

MAKING TRACKS IN THE SUMMERTIME!

Star Wars fans sparkle all year long, but there's something about the days of summer that really gets them out and keeps them busy. It makes sense. Summer means parades, conventions, fund-raisers, and outdoor community

events—all occasions that encourage fans to get dressed up and get involved.

Enjoy this summertime scrapbook of Star Wars fans as they entertain others, and entertain themselves!

San Francisco's annual Bay to Breakers 12.4-kilometer race is an legendary for its steep San Francisco terrain as it is for its recreational participants. Photos by Karen Louie and Elton Horn.



There's nothing like a bounty hunter to really get a parade rolling. A costumed Baba Felt from *Garrison's Girls* of the 501st Legion leads fans along the parade route on the Fourth of July in Pottstown, Pennsylvania.

"This was an excellent experience for us as some of the members had never marched in a parade before," writes Dawn Moran, who submitted this photo. "We were greeted with cheers and applause as we marched down High Street. The weather was hot and humid, but we survived with no casualties. In 2007, we hope to have even more troopers join us in the parade. Plans are under way for an Imperial Host!"

Well, we retract that. Compared to the colorful, costumed (or sometimes deliberately non-costumed) racers, the hills of the city definitely take second billing. Not to be outdone by the other local color, members of the 501st Legion's Golden Gate Garrison braved the early morning hours and those notoriously steep hills not only to race, but to complete the course while wearing armor. Edward Karl, Ed Denilova, Garrett Jones, Sarah Pullman, Dan Johnson, Jan Argues, Anita Wu, Joshua Salasor, Elton Horn, and Karen Louie, and non-501st helpers Judith Grivet and Barbra Argues all finished the race, and had some fun along the way.

Bay to Breakers

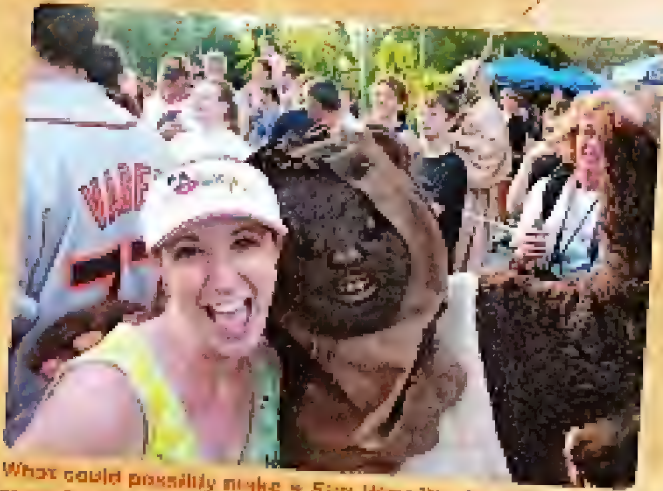




Young "clone commander" Leon Rimondi poses with a lineup of his comrades at Disney's Star Wars Weekends at the MGM Studios in Orlando, Florida. "We can't wait to come back," writes Leon's father, Sachiko Rimondi. "See you next year!"



Of the many conventions of summer, few match the magnetic draw for costumed fans of San Diego Comic-Con International, this year July 19-23. A pair of Padme's shows off their costume skills on the exhibit hall floor.



What could possibly make a Star Wars Weekend more fun? More Ewoks, of course! Photo by Jan Whitehouse



This year's Comic-Con International marked the fourth annual Star Wars Fan Club breakfast at the Marriott Hotel. Each guest was rewarded for rising early by a selection of gifts: gum waited for them at their place setting, a souvenir ticket and "Han Shoots First" button from Lucasfilm, and a 50¢ "sacred paper" Comic-Con exclusive action figure given to Fan Club members at the breakfast by Hasbro.



Members of the Ohio 502nd and Rebel Legion worked together to make the opening weekend (June 2-4) of Star Wars Where Science Meets Imagination an event to remember. The touring exhibit was on display at the Center of Science and Industry in Columbus, Ohio. "Everyone who participated stayed in character every time they left the dressing room," writes Beady Miller, Ohio Garrison events coordinator. "The level of dedication to make it a believable experience was amazing, and every smile was a just reward."



What happens when you earn the presidency of the Official Star Wars Fan Club? You get up extra early on Saturday and help with breakfast! In one of his first duties of office, new president Devin Roberts helps Benita Tschick's editor Mary Franklin check in Fan Club breakfast guests.



Artist Randy Martinez returned to San Diego Comic-Con this year and hosted another class on how to draw Star Wars characters. The capacity crowd, including kids of all ages, learned to draw two characters from Randy, who, judging by the screen, encouraged them to have a little fun with Darth Vader.

THE WAY WE WERE...AND ARE

Robert McKinnon



"I thought you'd like to see how Star Wars has impacted the generations," writes Robert McKinnon of El Monte, California. McKinnon is pictured here receiving his much-loved Death Star playset more than 20 years ago. His son, Robbie, poses with his Y-wing on his 10th birthday.



A young fan shows off her hand-stitched R2-D2 cap. San Diego Comic-Con International photos submitted by Nikoema of the San Diego Star Wars Society.

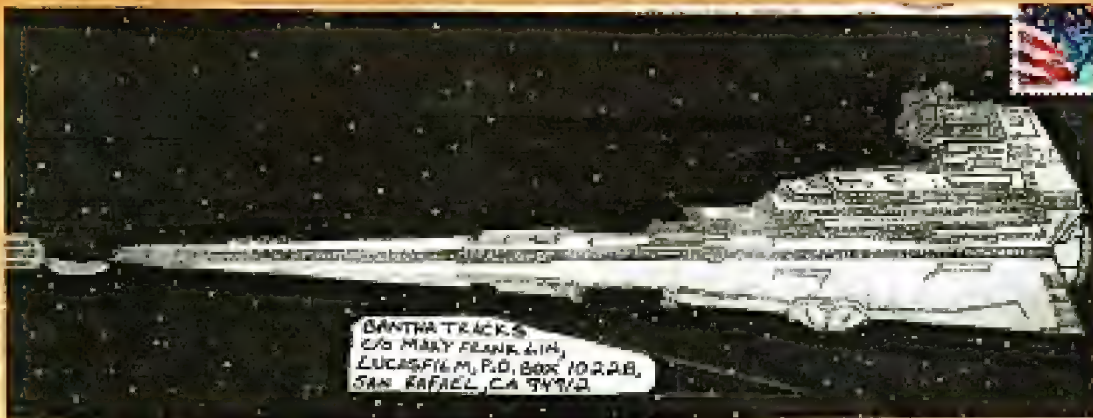


Costumed Anakin Skywalker and Padmé Amidala at the Fan Club Breakfast at Comic-Con International.

STAR WARS IN THE MAIL

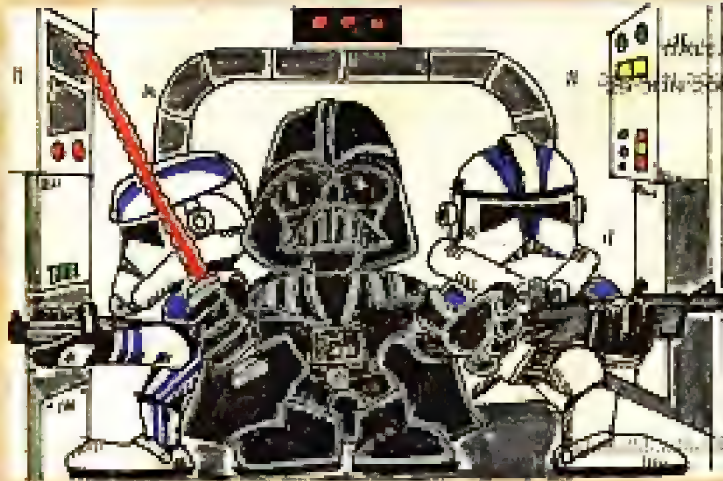
**BANTHA
TRACKS**
BY THE FANS
FOR THE FANS

Bantha Tracks readers continue to send in fantastic envelopes to our office. These three extra-special works of art tell the world, and the Post Office, that *Star Wars* is worth writing about.



Inked and detailed
Star Destroyer by
David G. Small of
Winter Park, Florida

José Contreras of
Dallas, Texas, mailed
in "super-deformed"
Vader and troopers.
"I am the biggest
deaf fan of *Star
Wars*," writes Con-
treras. "I would like
Mr. Lucas to know
that he is the best
director ever."



BANTHA TRACKS
c/o Mary Franklin
Lucasfilm
P.O. BOX 10228
San Rafael, CA 94912



To:
Bantha Tracks
c/o Mary Franklin
P.O. Box 29901
San Francisco, CA 94912

"I drew this picture after be-
ing inspired by my five-year-
old daughter," writes Lourdes
A. Caudrillo of Bronx, New
York. "She is the Twi'lek in
the middle. She loves wear-
ing pig tails and has a mis-
chievous sense of humor."
Caudrillo adds that the baby
Bantha (we love it!) is the
class pet.

Keep those envelopes coming in! Please see Bantha Tracks submission guidelines on page 73.

BANTHA TRACKS ART GALAXY



Studios of Boggs, the loyal and intelligent lizard mount ridden by Obi-Wan Kenobi on *Star Wars*. As drawn by Hyperspace member Leah Mangus, Mangus of Palm Desert, California, did a fantastic job capturing the character and beauty of the creature!

EDITORIAL

"It's Just a Movie"

BANTHA TRACKS
BY THE FANS.
FOR THE FANS.

We've all heard that phrase, and yes, we've even heard it spoken when referring to movies of the *Star Wars* saga.

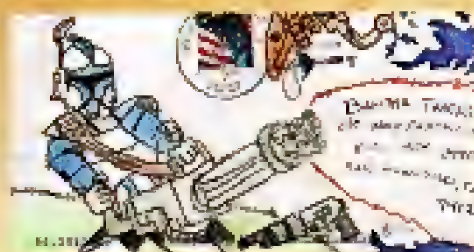
Just a movie? If indeed it is just a movie, then why do I see the *Star Wars* fan community growing larger and more involved as the years go by? The proof is everywhere:

- San Diego Comic-Con International, 2006: A capacity crowd enjoys Steve Sansweet's Lucasfilm Spectacular. They cheer for the coming DVD release, the new television series, the coming LucasArts *Star Wars* games, and for all the festivities we have planned for the 30th Anniversary in 2007.

- FedEx employee at the Boston Convention Center during SIGGRAPH: "When is LucasArts going to release the new *Star Wars* game? That looks like it will be amazing! I'm a huge fan."

- New Year's Day, 2007: Lucasfilm, George Lucas in particular, plans a *Star Wars* Spectacular at the Tournament of Roses Parade featuring more than 200 marching members of the 501st from all over the world.

- From 12-year-old Myiz Cantu: "Dear *Bantha Tracks*, I love *Star Wars*. Well, so does everyone in *Bantha Tracks*, but I've always wanted to be in *Bantha Tracks*. If I'm not in the magazine, maybe my art can be. Nice job, and thanks to George Lucas for *Star Wars*."



- *Star Wars Celebration IV*, scheduled for Memorial Day weekend in 2007, will move to the larger Los Angeles Convention Center because the event needs more space.

- From 12-year-old Richard Mead: "First things first, *Star Wars* Rocks, with a capital 'R.' I think the guys at ILM did an awesome job."

- *Star Wars Fan Film Awards*, 2006: The crowds that filled the ballroom for the fifth annual award ceremony brought down the house when they were treated to a special sneak peak of Kyle Newman's *Fanboys*. The clip featured a small band of fans who, in the movie, travel cross-country to try and get a copy of *The Phantom Menace* before it is released in 1999 for a dying friend. Just a movie indeed.

- From eight-year-old Joe Gibbs: "Dear Darth Vader, I am very interested in you and would like to know how you got in the film. I am really looking forward to receiving your letter."

- SIGGRAPH 2006: The Lucasfilm pavilion drew over-capacity crowds for each of its presentations, featuring demonstrations by Industrial Light & Magic visual effects wizards and by LucasArts' game team leaders.

- Fan mail to *Bantha Tracks* comes in larger volumes than ever. I get to see more art, more envelopes, and more submissions than I have at any time since I started editing *Bantha Tracks* when it was reintroduced in 2002.

These are just a few examples I've seen in the past couple of weeks, but the story of continuing *Star Wars* fandom stretches

over decades and generations. Let us forget, the *Star Wars* fan community managed not only to survive but keep the hope alive in the years after 1983, thank you very much. Back then, we were not expecting another movie, and we certainly did not anticipate animated and live-action television shows.

Fans are enjoying not only the history of the saga, they are actively looking ahead to what's in store in the coming years. Animated television, live-action television, great games, new novels and comics, more fan festivals—all these give fans reasons to celebrate. *Star Wars* continues to flourish not only because of the continuing body of creative work from Lucasfilm, but also, and maybe even more importantly, because of the continuing, nurturing passion of the fans. They love the saga, and they love the community that surrounds it.

Mary Franklin
Mary Franklin
Editor, *Bantha Tracks*



Tracking Ahead....



Michelle Miller (Darth Vader) and her friends were positively glow with the prospect of a *Star Wars* Halloween in 1981.

Get digging for your vintage and recent *Star Wars* Halloween pictures, and send them in to *Bantha Tracks*. Coming up in *Bantha Tracks Online* we'll be publishing your best pictures from Halloweens past. Email your files to banthatracks@starwars.com, then look for your pictures on starwars.com this fall.

Bantha Tracks Submission Guidelines

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted becomes the property of *Bantha Tracks*. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to *Bantha Tracks* will not be returned. Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, created by the person submitting it, and that the person is a member of Hyperspace: The Official *Star Wars* Fan Club.

Please send the new *Bantha Tracks* with their seasonal Send electronic files to banthatracks@starwars.com, or send your snail mail to *Bantha Tracks*, c/o Mary Franklin, PO Box 29301, San Francisco, CA 94129.

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COLLECTOR'S PICKS

#1



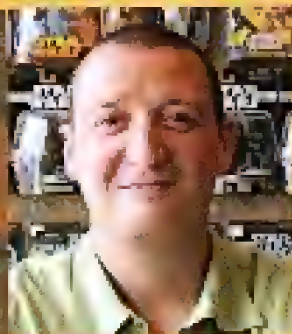
Name: Darren Lee Phillipson

Job: Director of Global Product Development for Lucas Licensing

Collecting Star Wars since: I was a wee nipper!

Favorite area of collecting: Toys, toys and more toys!

Favorite Star Wars collectible: My vintage Palitoy cardboard Death Star



#1 16" Rancor Limited Edition Statue \$249.99
"This is one scary looking dude (Malakilli, not the rancor!) The amazing attention to detail on this piece is typical of Gentle Giant's creative talent in the art of sculpting and paint deco. I particularly like the rancor dribble. It just adds to the overall realism!"

#2 LEGO Jabba's Sail Barge \$74.99
"Wow...this is really a masterpiece of LEGO brick construction! It's a great toy to reenact the famous Sarlacc Pit scene from *Return of the Jedi*, and when the sail barge blows up, I get to build it all over again!"

#3



#5



#4



#3 Luke Skywalker Force Action Lightsaber \$24.99
"Every year we see a cool new version of the toy lightsaber, but Hasbro has really outdone itself this time. How about a lightsaber blade that "springs" into action at the push of a button! This is going to make any fan feel like a true Jedi or Sith. I like the way that the telescopic blade completely retracts into the handle...very slick!"

#4 Kotobukiya R2-D2 and C-3PO \$149.99
"Kotobukiya really knocked this one out of the park. The character likeness and proportions on the droids are spot-on. I think the metallized C-3PO really makes this piece stand out!"

#5 AT-AT The Empire Strikes Back Adult T-shirt \$15.99
"I love the funky style of this T-shirt. The illustration of the AT-AT walker is very contemporary, and it fits nicely with my passion for urban vinyl toys and street style graphics."

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Episode III Collectible Tin Action Figure Assortment \$32.99

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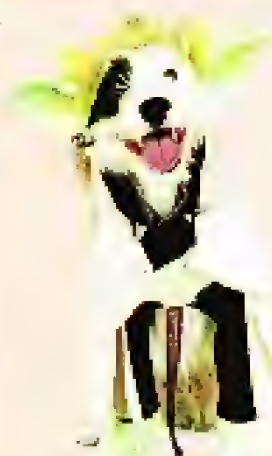
A



B



C



D



A Darth Maul Adult Mask \$19.99
The deluxe Darth Maul mask fits over the head.

B Deluxe Clone Trooper Child Costume \$59.99
The deluxe clone trooper child costume includes a jumpsuit with EVA pieces.

C Yoda Pet Costume \$14.99
The Yoda pet costume includes headpiece and jumpsuit with attached arms.

D Emperor Palpatine Adult Costume \$59.99
The Emperor Palpatine costume includes hooded robe and mask.

E



F



E Supreme Edition Chewbacca Costume \$499.99
The Supreme Edition Chewbacca costume is covered with hand-layered multicolored fur.

F Adult Jedi Robe \$49.99
The deluxe Jedi hooded robe is made of heavy weave material.

G



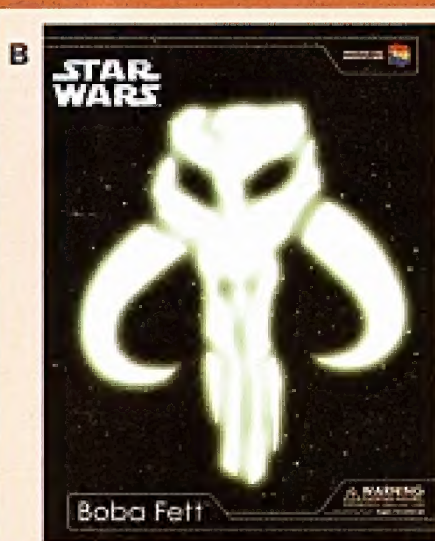
H



G X-wing fighter Collector's Helmet \$59.99
The X-wing fighter pilot collector's helmet is made with injection-molded plastic.

H Stormtrooper Toddler Fleece Costume \$19.99
The stormtrooper baby fleece costume includes headpiece and body suit.

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- C Star Wars DVD Original Trilogy \$59.99**
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- D 3' x 5' Trooper & Crossbones Nylon Flag \$44.99**
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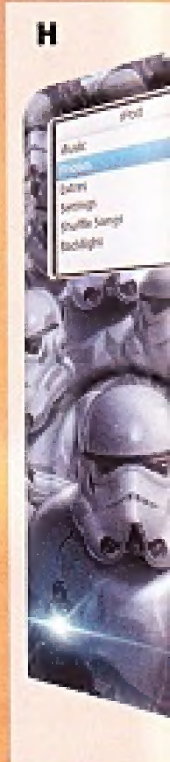
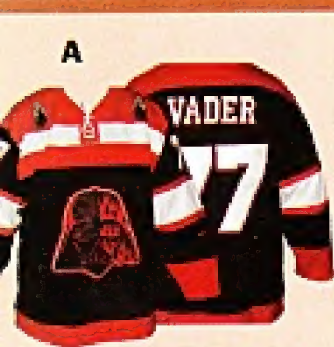
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B Yoda Bobble Head \$16.99

C Attakus Vader Metal Figure \$90.99

D Limited Edition Black Chrome Anakin Skywalker Mini Lightsaber \$25.00 ☆

E 12" x 18" Padmé Amidala 3-D Animation Lenticular Poster \$29.99

F Lucasfilm Logo Adult Hat \$15.99 ☆

G Obi-Wan Episode III Standee \$29.99

H Stormtrooper Case for iPod Nano \$24.95 ☆

I Kotobukiya 11" Clone Commander Bly \$29.99

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K Deluxe Sandtrooper Sergeant Mini Bust \$49.99

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